

AFTER DARK

THE SAN FRANCISCO BAY GUARDIAN'S WEEKLY GUIDE TO THE BEST IN BAY AREA ARTS, ENTERTAINMENT AND CULTURAL EVENTS
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COMPLETE LISTINGS

The unconventional new dean of SF State's School of Creative Arts, August Coppola, sees his school as a new Bauhaus, art as tickling and the world as a Mobius strip.



PHOTO BY ALLEN NOMURA

TWO-FACED FELLOW
Joe Bellan (r.) and Sharon Lockwood in Eureka's
'About Face'

THE OTHER COPPOLA



GUARDIAN PHOTO BY MARTINE KLIMEK

The other Coppola and his espresso machine

BY CHIORI SANTIAGO

It's been a funny day for August Coppola, the dean of San Francisco State's School of Creative Arts and the senior sibling in, yes, that Coppola family. Not "ha ha" funny, he says. More like "ah ha!" funny. Ask him why and the first answer he gives leaves you feeling "uh, huh?" funny: "Rather than simply living by linear plans, I live by what you might call a context, a vision, or a belief, or a faith of what needs to be done, and then many things happen which always come together at the right moment. I don't go from A to Z, I go wherever I go, so that I'm always reminded of the interrelations of possibilities, and that's serendipitous, and today was one of those days."

But press him further and Coppola the free-thinking intellectual and occasionally obscure speaker becomes Coppola the harried dean, a job that requires as much skill in dealing with details of politics and personalities as it does in dreaming up vast plans to make the school "the center for arts in the Bay Area."

"The real difficulty of this position," Coppola admits, "is that I get hit almost every moment with some other point of view, or someone else's special interest, and I have to switch gears constantly."

Having completed a year on his new job, Coppola is coping with the pressures of his increasingly administrative role, reaction to his aggressive and often unconventional thinking and the scrutiny that comes with a famous last name. He's weathered the waves caused by his iconoclastic approach and has received mostly good marks from faculty. At the moment, San Francisco is his oyster in what he calls the Bay Area's "cultural bouillabaisse," and Coppola is busy stirring things up.

Espresso thinking

Recently, August Coppola spoke with the Bay Guardian in his office in the School of Creative Arts. The most prominent evidence of the flamboyant style that has prompted intermitter-

grumbling among fellow academicians is a huge old espresso machine that hissed and sputtered throughout the interview. The thick black liquid emitted by the machine is contained in tiny Italian earthenware cups pinched between Coppola's large fingers. When freed, those fingers draw circles and figure eights in the air as he speaks. With a cascade of grey-tinged hair falling to his shoulders, Coppola is the picture of a renegade scholar, an image that one suspects he enjoys as he discusses the world as a Mobius strip, art as tickling and life as a bowl of pasta.

August, 51, is the eldest child of a celebrated family and one of which he is reluctant to speak. He is perhaps the least well-known of that clan, which includes father Carmine, celebrated composer; brother Francis Ford, mercurial director; and sister Talia Shire, accomplished actress. Among his own progeny is his son, actor Nicolas Cage, star of *Birdy* and *Cotton Club*. According to an

article on the Coppolas published in *California* magazine last year, August's real fame lies within the family. Talia describes him as "a Renaissance prince . . . a true visionary, pioneer, philosopher, a natural teacher," while Francis dedicated *Rumble Fish* "to my older brother, my first and best teacher." (August also served as a consultant on that film and the financially disastrous *One From the Heart*.)

August's company

It's a role with which he was comfortable for years. After obtaining a Ph.D. in comparative literature, he taught at Occidental College and Cal State Long Beach, created the tactile gallery at the Exploratorium, worked on Jerry Brown's presidential campaign and was a Brown appointee to the State University's board of trustees. In 1982, that association threw him uncomfortably in the spotlight when rumors of Brown's backing of Coppola's bid for chancellor of the 19-campus system made him suddenly newsworthy.

"It was a journalistic nightmare for me," Coppola remembered. "Jerry said something in passing about my being a good candidate for appointment, and the press hounded me about it. There was an enormous reaction to me before there was even a statement. I finally felt that what the academicians and the journalists were reacting to were the kinds of things I represent, or they thought [the proposed appointment] was a political payoff because I had worked for the campaign."

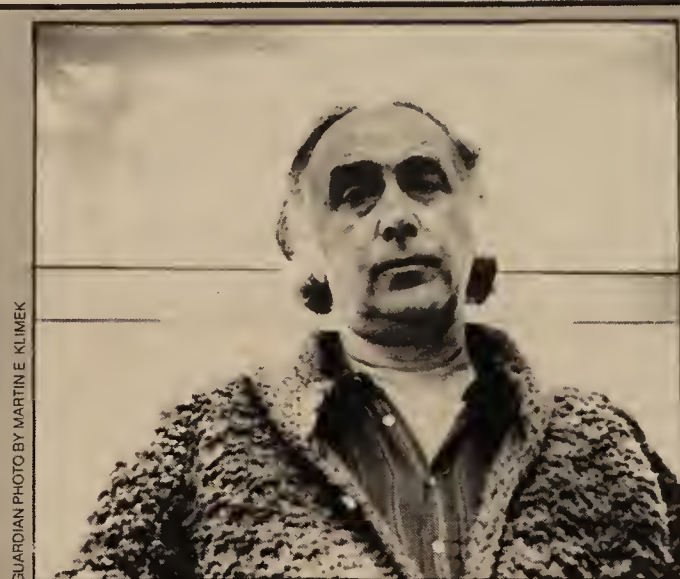
Indeed, the things he represented eventually left him out of the running, but the real fuss was caused not by Coppola, but by the board of trustees itself, according to Richard Kully, a fellow trustee appointed in 1982.

Media kill

"The media attention around August tended to obscure the whole issue," said Kully. "Really, the uproar from faculty leadership up and down the state was because the trustees had excluded the faculty from the selection process. This was so unprofessional that when the papers suggested August as a candidate, the uproar was over the trustees' action, not the individual candidates."

"At the time," Kully continued, "we felt we needed a very practical chancellor, and August had a reputation for being a — I hate to say dreamer — an imaginative thinker and planner. But I'm not sure he had the university-level administrative experience we needed."

The very qualities that kept Coppola from the chancellorship are the ones he relies on now in his administrative job — admittedly a "ha ha" situation. "The joke of our society is that they look at what position you're in to decide if you can do it," he says. "Before I was in this position, I was a self-styled visionary. Now I'm con-



GUARDIAN PHOTO BY MARTINE KLIMEK

'There are certain centers where things happen. At one time it was Paris, at one time the Bauhaus. I felt that San Francisco has a great tolerance for beliefs and lifestyles which was always an affirmation of being alive and experimental and having an imagination and believing in the dream of someone else. It's not a melting pot but a bouillabaisse, where all the cultural values can be shared without losing the integrity of each.'

— August Coppola

sidered a well-respected member of the academic community."

"People have to have things proven by the position you're in, the clothes you wear, the people you associate with, but they don't assess the quality of your mind. That's the problem young people have and I believe the University gives them opportunities to say, 'Hey, I'm terrific.'"

An artistic center

When he became dean, Coppola gave himself the task of "creating an international artistic and intellectual center" at State, based on his vision that "the basis of the arts is a certain appreciation of complexity of interrelated phenomena, and if you get that kind of view, you get the whole picture; and I think the whole picture is not only a square, sometimes it could be a Mobius strip, if you know how that works."

In other words, Coppola is striving for an interdisciplinary approach that will enable all seven departments within the school (art, broadcast communications, dance, film, music, design and industry, and theater arts) to "tickle each other" collaboratively. It is this approach, he believes, that will make State a hub of activity, like Yale in the '60s or Black Mountain College in the '50s. He taps thoughtfully at his lower lip and, with the concentration of a hungry man contemplating a menu, outlines his program.

Bauhaus at SF State?

"There are certain centers where things happen. At one time it was Paris, at one time the Bauhaus. I felt that San Francisco has a great tolerance for beliefs and lifestyles which was always an affirmation of being a live and experimental and having an imagination and believing in the dream of someone else. It's not a melting pot but a bouillabaisse, where all the cultural values can be shared without losing the integrity of each."

"With the school I want to see how the context comes together and how we can help the rest of the city find context, so that people might come from all over the country to see what's happening here."

Hasn't this already happened with the presence of such institutions as the Art Institute, the Academy of Art and the College of Arts and Crafts?

"All the schools are very fine," Coppola replies, "but I have all the components here, and each of the departments has a different approach than, say, what the Academy does with painting. We have a number of items, with which we can see interrelations."

Ideas new and old

With all these interrelations going on, he is sure San Francisco will become a "spawning ground for new ideas and possibilities." Last year, he helped launch a consortium of the visual arts to formalize the relationship between the various art schools. Through the consortium, schools will share costs of bringing artists to the city for special events, swap speakers and develop "interconnected services."

If this talk of interconnectedness sounds familiar, you too were alive in the sixties. Coppola's vision is an extension of his earlier explorations, such as the tactile gallery he created in 1971, "which was a new range of discovery with oneself and the complexities of the world." The interdisciplinary approach is the same idea updated for the '80s. "Unlike the sixties, when we just talked a lot, and had good social interaction, we now need to find technical ways in which to realize these dreams."

Faculty gripes

The technical reality of a comprehensive School of Creative Arts at State, in the shape of a new multipurpose facility for use by all departments, will cost \$9 million. It's this part of the plan that has changed Coppola's role from that

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of dreamer to dealer, and caused a certain amount of *disconnectedness* among the staff at State. An Art Department faculty member, who asked not to be named, told the Bay Guardian that "the dean has a lot of ideas, but nothing is implemented. His aspirations exceed his budget, and don't have any direct application to us," and added that the Art Department had been ignored during planning for the building.

"That's nonsense," said Art Department chair Sylvia Walters. "I've been on the building committee since I got here a year ago and have been very much involved. The building will be a great improvement, but it won't be as if we're getting a new building just for the Art Department. You will always find disgruntled people in any institution, especially if you have a strong-minded individual like August coming in."

Coppola himself admits his style may shake up long-established foundations of academia. "From the day I walked in here," he says, "having a fairly strong sense of how I function, I caused a lot of shock waves because people were not as used to doing so many things at one time, or to operating on a turn-around time that's as fast as I work. I think the speed and sense of scope within which I work did cause problems because the bureaucracy is not set up that way."

Faculty kudos

Others, like Dean Parnell, director of plans and programs at State, are delighted with Coppola's push for a new building. "It's been long overdue," he said. "The original Arts and Industry building — if that's what you want to call it, because I think it came in a box — was built on the cheap from the beginning, in 1951. Its biggest deficiency is that it's totally obsolete for today's arts programs. It was built for school teachers to learn how to teach shop classes and fingerpainting and today it's a whole different ball game."

The proposed construction will double the capacity of the original building by adding a five-story addition where the sculpture garden now stands. Inter-disciplinary spaces for performance, film and visual arts, with full production and screening rooms for film and video, will create a structure in which "the stereo qualities of being alive in the world — sight and sound and body and textile — are all engaged," according to Coppola. While Parnell feels "the dean has had an enormous effect on the school by settling jurisdictional problems," Sylvia Walters acknowledges that some faculty remain skeptical:

"You have to understand that they have been involved in planning a new building for ages and every time their plans have been dumped. But I think we're all learning our limitations and mostly they're financial, which is very frustrating. I feel that's more the basis of negative opinion among faculty."

Pie sharing

It's easy to understand why Coppola's style may upset some people. While trustees and department heads are quick to describe

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AFTER DARK CRITICS' CHOICE

MOVIES/STEVE JENSEN

'Drums Across the Sea': San Francisco Cinematheque presents an advance look at Les Blank's latest work in progress, with the filmmaker in person. Blank, the East Bay documentarian whose movie-about-a-movie *Burden of Dreams* (1982) was widely regarded as superior to its subject (Werner Herzog's *Fitzcarraldo*), is justly famed for his ethnomusicological film explorations ranging from Cajun sounds (*Always for Pleasure*) to polka (*In Heaven There Is No Beer?*). *Drums Across the Sea* traces the development of Afro-Cuban music from its origins in Africa and Spain through its transformation in the Americas into mambo, rumba and salsa. Narrated by Harry Belafonte, the film features Ruben Blades, Isaac Oveido, Dizzy Gillespie and many other artists.

■ 'Drums Across the Sea.' Sat/2 at 8 pm. San Francisco Art Institute, 800 Chestnut, SF. \$3.50. 558-8129.

NIGHTLIFE/MOLLY DWYER

Bishop Tutu Refugee Project: This benefit honoring Bishop Tutu's daughter Naomi Tutu-Seavers presents an opportunity to spend your tax dollars on something besides weapons while enjoying a unique evening of entertainment. Tutu-Seavers is joined by Pulitzer Prize-winning novelist Alice Walker, musician Peter Yarrow (of Peter, Paul and Mary) and Debbie Allen, stopping in before her final weekend performances of *Sweet Charity*. Walker reads from *The Color Purple*, her blunt and moving portrayal of a young black woman's struggle for dignity in a racist culture. The United Nations estimates that there are 750,000 South African refugees, mostly men and women between the ages of 18 and 24, who have fled the tyranny of South Africa's apartheid system. They need everything - clothing, medical supplies, construction and agricultural tools, and books. All proceeds from tonight's reception go to the Refugee Project and to the Mobilization for Peace, Jobs and Justice.

■ Bishop Tutu Refugee Project, Fri/1 at 5 pm, Grace Cathedral, 1051 Taylor, SF. \$25. 431-2572

NIGHTLIFE/DERK RICHARDSON

Teddy Edwards Quartet: Central Avenue in Los Angeles was one of the country's hotbeds of bebop in the 1940s and '50s, and Mississippi-born Teddy Edwards was one of the hot tenor saxophonists in a breed that included Dexter Gordon and Wardell Gray. Versatile enough to play with trumpeter Howard McGhee, swing-master Benny Goodman and adventurous orchestra leader Gerald Wilson, Edwards commands a warm, vigorous sound on his horn and ranks as one of the underrated masters of the pre-Rollins-and-Coltrane style. His quartet includes pianist John Parsons, bassist Wyatt "Bull" Ruther and drummer Eddie Moore.

■ Teddy Edwards Quartet, Fri/1 and Sat/2 at 9 and 10:30 pm. Concepts Cultural Gallery, Jenny Lind Hall, 2267 Telegraph, Oakl., \$8. 451-9072.

THEATER/MISHA BERSON

'White Man Meets Big Foot': When this show (based on R. Crumb's classic cartoon novella of inter-species love) first premiered here five years ago it was a wild and woolly mess, but it had possibilities. Now the hardy Dell'Arte Plyers from Blue Lake have remounted it, added new music, subtracted some of the raunch and overhauled the script. Can we all still relate to Mr. Natural, the myth of the yeti creature and White Man's flight from civilization in a Winnebago? Since the Dell'Artians have provided many a large laugh with their acrobatic shenanigans in the past, it should be worth a look.

■ 'White Man Meets Big Foot.' Opens Thurs/31 at 6 pm. Julian Theater, 953 De Haro, SF. \$7.50-\$8.50. 647-8098. Thurs.-Sun. at 8 pm, through 11/17. (Also 11/21 at 8 pm. Julia Morgan Theater, 2640 College, Berk. \$7-\$9. 548-7234. Thurs.-Sun. at 8 pm, through 12/8.

REVIEWS

A CRITICAL LOOK AT MOVIES, THEATER, MUSIC, DANCE, TELEVISION, BOOKS, ARTS, EVENTS AND CULTURAL PHENOMENA IN THE BAY AREA

COMEDY

Comedy recall

CASEY McCABE

THE COMMITTEE RECONVENES. At the Palace of Fine Arts, SF, Friday, Oct. 18th.

It is late Thursday afternoon and the members of The Committee start filing in backstage at the Palace of Fine Arts. In little more than 24 hours they will be performing material that hasn't seen stage light for 20 years. Whether the two performances will recapture their brilliance as San Francisco's most notorious Comedy troupe of the Sixties or merely turn out to be an exercise in nostalgia will depend on the actors' recall of those hazy days, the prudent use of the short rehearsal time and the prevalent mood of the audience — which has paid up to \$100 a seat for this benefit for Bread & Roses (a worthy organization that brings free entertainment to people isolated in institutions).

But right now, The Committee reunion is still in the reunion stages, and the hugs and greetings are plentiful and genuine. There are still a few Bay Area residents among them, but much of the troupe has flown in from Southern California where they have been finding the majority of their work as individuals in the past decade. Some have come in from as far as Amsterdam and New York. Most haven't seen each other for awhile and the banter deals mainly with the passage of time.

"What happened to you? You used to be cute when you were young."

"Hey, I saw you on *George Burns*."

"You know, the grayer you get the more you look like Mark Twain."

"So, when were you in The Committee?"

"Oh my God, there's going to be an audience out there."

Peter Bonerz strolls in snapping his fingers. Howard Hesseman is a few steps behind, dressed L.A. chic and all smiles. Everybody is surprised to see somebody. Some have never officially met, a reminder that many people passed through The Committee's line-up between 1963 and 1974.

Another reunion

It is a different atmosphere from the last Committee reunion two years ago, when eight members of the troupe were brought together as a late addition to a Bread & Roses benefit featuring the Smothers Brothers and Father Guido Sarducci. Bread & Roses director Mimi Farina, herself a Committee alum, noticed how the abbreviated reunion took center stage that night. She was undaunted by reports that afterwards the actors had breathed a collective sigh, and said, "That was nice, but I'll never do it again." Working with cameras, scripts and re-takes for the past several years had apparently made the prospect of live skits and improvisation seem like work best suited for the young and hungry.

When Farina began envisioning a full-scale reunion earlier this year, her first step was to contact Committee founder and director Alan Myerson. He was agreeable to directing the show as long as everyone was invited, not just The Committee's most visible stars. Farina happily agreed, sent out 50 invitations and watched the actors fall in line.

'Schmuck' backs out

Myerson walks onstage with a clipboard and provides some much needed organization. The troupe, now numbering 25, plus members of their original stage crew, gathers in the front two rows and looks up smiling and attentive. Rob Reiner will not make it, they are told, he is doing post-production on his latest movie in New York. He admits to being "a schmuck" for having to back out. Likewise actor/songwriter Hamilton Camp, who just landed a *Twilight Zone* episode. Wavy Gravy should be arriving tomorrow and Carl Gottlieb will be there sometime for the second act.

"Yeah, the bows," cracks Hesseman.

"This is obviously going to be a peculiar event," says Myerson with a twisted grin. "As we go down the line and introduce ourselves I want you to tell me what piece you particularly want to do."

Past skits

"Jumbo Cock!" yells Leigh French, arriving late. French, a Committee veteran who is perhaps best recognized as Goldie the Flower Girl on the *Smothers Brothers Comedy Hour*, also happens to be Myerson's wife. Her suggestion prompts a quick assessment of needed props and the search is on for a flesh-colored turtleneck shirt. Other cryptic skit titles are thrown out for consideration: "Prune," "Superman," a litany of half-recalled improvisations. Some of the actors remember how to get into the skits but have forgotten how they once got out of them. Videotapes and audio cassettes of old performances have been brought along to fill in the gaps. Conscious that some of the material may be dated, it is agreed to give the audience a context by placing a card



Getting together for a few laughs: Committee alumni (back row, l.-r.) Peter Bonerz, Rusdi Lane, Nico Bunick, James Cranna; (middle row, l.-r.) Nancy Fish, Scott Beach, Kathryn Ish, Alan Myerson, Leigh French, Carol Androsky; (seated) Ed Steenberg, Barbara Bosson, Tom Reed (clipboard) and Garry Goodrow.

stage left with the year each skit was first performed. The meeting breaks up and the group immediately shifts from long lost comrades to seasoned professionals with a looming deadline.

Within minutes there is an orchestra of members doing mouth sounds while Scott Beach and Larry Hankin reconstruct "Superman" nearby, Hankin pantomiming Clark Kent with his pants down. In a back room others are watching The Committee's 1969 self-titled movie and signing up for skits. Despite claims of faltering memories, Hesseman is able to turn his back on the monitor and go word for word with his character from the skit "Greed," a fast-talking game show announcer.

Bonerz, Jerry the dentist from the old *Bob Newhart Show*, intently studies himself in the "Black Like Me" sketch, soliciting tips on how to act like "a Negro" from a black friend. "We were just kids," says the greying, pipe-smoking Bonerz to no one in particular.

"Some of the stuff has sort of recycled," says French of the troupe's material, "and I think it may be even funnier because it's actually become more pertinent. Sometimes the issues we were dealing with were very new to a lot

of people... certain sexual things that only a certain group of people would even want to cop to or deal with then now appeal to a broader group."

Vanguard players

French believes that The Committee deserves its vanguard reputation, pointing out that such popular recent troupes as *Saturday Night Live*'s Not-Ready-for-Primetime-Players and *SCTV*'s regulars write their own material, while the original Committee worked only from audience suggestions, which they improved and developed into virtually prop-free sketches, a technique that by necessity made the act a social barometer.

"I wish there was more politically aware group comedy going on," says a suddenly pensive French. "There's some very good groups in San Francisco, but for the most part they're not politically oriented, they're quite sit-commy. They're funny but their humor is not even really topical. It has to do with jokes. There's nothing wrong with jokes, but a good joke doesn't necessarily have anything to do with what Gary Trudeau calls 'the big nap' that everybody is on. I think it's time to wake up."

French has obviously made

peace with her former role as a comedy pioneer. Like many other Committee members, she and her husband are happy with both their memories and their ability to make a decent living in mainstream television. The reunion seems to be a celebration of both. Rehearsal goes until midnight and resumes the next day from 2 pm right up to showtime.

Sharpness test

The test for The Committee is realized when the lights go up Friday evening, answering any question about the sharpness of the admittedly rusty performers and the relevance of their material. At least to judge by the late show, the performances were inspired and nearly flawless and the cards set up to provide a date and context were easily ignored.

There were even flashes of brilliance: Jim Cranna, Dan Barrows, Ed Greenburg and Archie Hahn in "Stick-up," a sketch where a theatrically inclined bystander questions the motivations of three parties involved in a robbery still stands as a comedic masterpiece; Morgan Upton and Nancy Fish effortlessly revive the classic "Blind Date," where a boorish and opportunistic Upton takes advantage of his date's apparent blindness only to have Fish reveal she sees all too well. Even 45-year old Hesseman was able to do a convincing young tough to Bonerz's old man in the park bench skit "Punk."

'Liberal' laughter

And the skit "Liberals," which produces "ahhs" in rehearsal, was as pointed as ever in performance. The skit depicts a cocktail party where the hosts hide the *Reader's Digest* and put out the *Realist*, the guests gather 'round the piano to sing "Puff the Magic Dragon" and everyone fawns over the arrival of (once again) "a Negro" — definitely a case where the 1963 performance date provided a necessary context.

Perhaps the most reminiscent political moment was the evening's finale, the "Star Spangled Banner" sketch where the cast sings the national anthem at attention, notices a member who refuses to stand up, throws him to the ground and pummels him, then returns to attention without missing a note. Unlike the other material, this piece appeared extremely radical precisely because of today's standards. It is an eye-opening sensation to realize the questioning of patriotism has emerged as nearly as great a taboo today as it was in the Sixties.

Tamer today

But it was inevitable that the majority of old Committee material would appear tamer than the troupe's reputation, which was, after all, forged back when Lenny Bruce was still getting arrested in San Francisco. If that

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THE NEW ROMANCE

• November 16 •

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COPPOLA

continued from page 3

his insight, imagination and aggressiveness, they also admit that he can be insensitive to those who don't share his viewpoint. In a school where five departments share a very small financial pie, some feel his grandiose plans are impractical.

If Coppola doesn't live by linear plans, he doesn't converse by them either. His conversation leapfrogs from one image to another, one statement setting off a vivid romp through a string of other topics before meandering back to the original point. He plays the part of educational guru with such a straight face that you wonder if he's pulling everyone's leg. How many other people get away with statements like: "Art is a tickle of fantasy, a tickle of emotions, and it is the proof that I am alive and free over you, but that we have a relationship through this, so that if I were to change one of the major works of the Sistine chapel, I would have Adam hunched up laughing while God's tickling him."

Spaghetti logic

"I think the way I do," he explained, "because I'm Italian. Not simply because of my nationality or blood, but because as a child I looked at spaghetti on the table. It's not like meat and potatoes, with everything separate — it's all mushed together and interconnected. So my mind works in constant sets and relationships — every time I think of something I see all these connections."

He claims never to write memos, preferring to "deal without shadows. I keep everything in my mind at one time and talk to people. The memo is the beginning of the loss of memory, and the contract is the beginning of loss of faith." His iconoclastic beliefs extend to the most sacred of teacher benefits, tenure: "Today it seems the way the worker holds onto the job. Tenure has been a protection to allow faculty to be freethinking, imaginative, creative and ex-

perimental without political reprisal. Maybe because a lot of people aren't doing things, they forgot what the real charge is to get that protection."

Coppola catalyst

All of which is sure to throw the secure academic world on its ear — and may be the catalyst needed to accomplish the renaissance Coppola has in mind. "I have no desire to be a manager of a place that's going to stay the same," he said. "I want to find the structure that permits change."

That doesn't happen easily, and Coppola seems to carry the weight of change upon his furrowed brow. As the talk shifts from his ideas to him, his soft monotone sounds weary; the constantly moving hands rest.

"I know that to accomplish what I want takes time; after everything I did this year I felt an enormous fatigue, and I suddenly had the feeling that I needed to spend more time wondering. I realized that I was taking too much on."

"People see me by the virtue of the things around me. But since they can't read between the lines — or between the eyebrows — they have no idea what I'm really like. So they have expectations, they have illusions that, if they had all that I have, what they would do with it! — and they are upset with me for not doing what they want."

His secretary, Marie, comes to remind Coppola of his next meeting. The dean drains the espresso cup, smooths his paisley tie between his fingers, stands, and nods at the taperecorder on the coffee table. "I don't think you have anything on that," he says. "You should have taken notes in your head." Halfway to the door, he turns.

"That," he says, "is a tickle."

COMEDY

continued from previous page

says anything about our times it is that they have yet to inspire a similar group to run the gauntlet in search of new taboos.

After the show, the cast is effusive. "As happy if not happier than the audience with the success of their performance," ventures Farina. "Applause always feels good." The women cast members noted with pleasure how times have changed since the men once freely dominated the group, and charged with their evening's work they indulge in loose, non-committal talk of forming a women's Committee. This latent realization of social change falls in line with a 1969 review of The Committee in which the late Chronicle critic John Wasserman stated: "[the group] is no longer concerned with conventional political satire, but rather with the idiosyncratic human animal at rest." Matched with creative professionals, such criteria can provide a lifetime of meaningful ammunition and the sharpness of a barely rehearsed Committee nearly a generation past its heyday should serve notice to a city that prides itself on its comedic traditions.

And for the idiosyncratic human animals in attendance it also happened to be a night of surprisingly fresh entertainment. ■

You are invited to attend an exhibition of a genuine Turkoman Yurt!

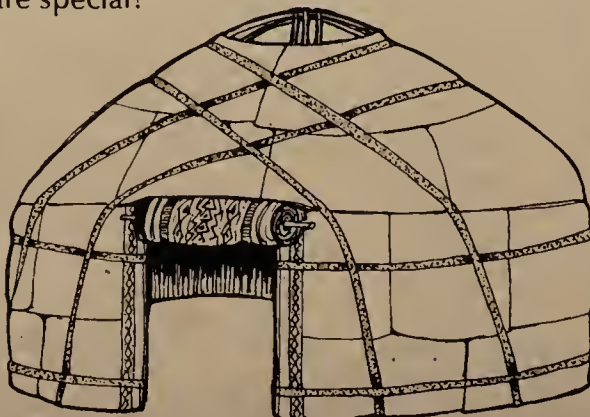
Yurts are the glorious, round Turkoman tents of the Central Asian Steppes. Emmett and Natasha Eiland have finally succeeded in bringing a yurt out of Afghanistan — an old and very beautiful yurt — to be erected and displayed at the Oriental Rug Warehouse during November and December of 1985.

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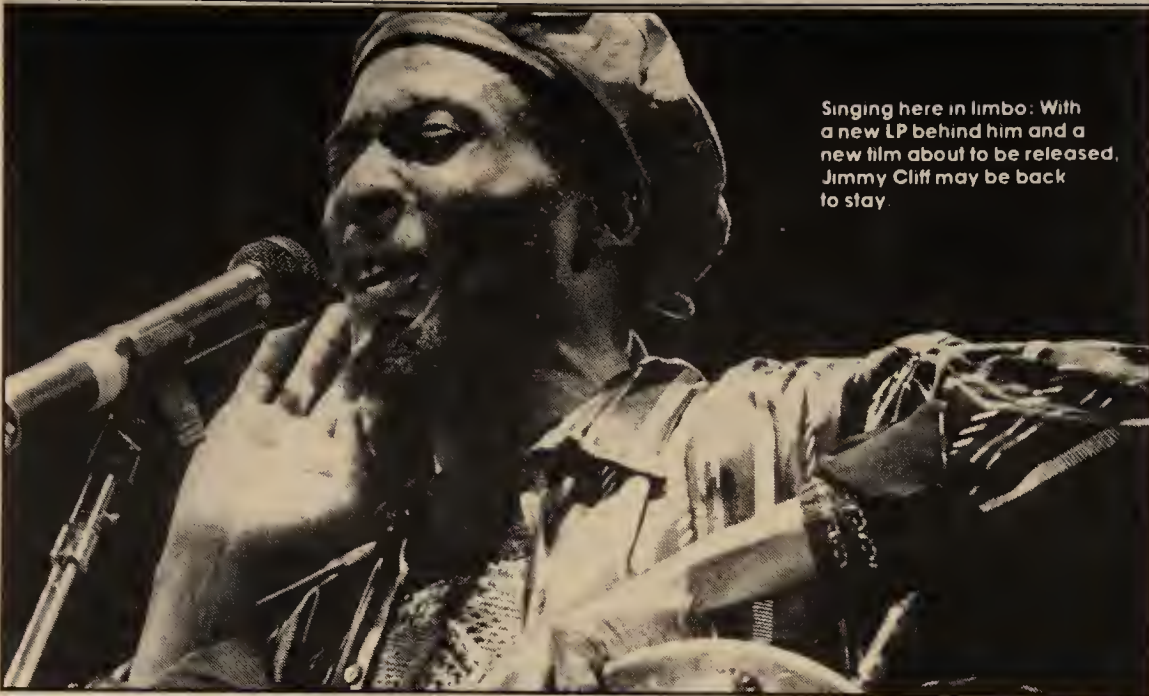
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Singing here in limbo: With a new LP behind him and a new film about to be released, Jimmy Cliff may be back to stay.

NIGHTLIFE

The harder the comeback

BRUCE DANCIS

JIMMY CLIFF AND ONENESS. At Berkeley Community Theater, Saturday, October 19th.

"I'm not a politician. I'm a musician with a mission," Jimmy Cliff announced from the stage during his sold-out concert at Berkeley Community Theater Saturday, Oct. 19th. The mission — to spread around the world reggae music's message of social justice and Cliff's personal belief in "oneness" — has been the talented singer's consuming passion for more than two decades.

Although most North Americans first became acquainted with Cliff (and reggae) through Perry Henzell's 1973 film *The Harder They Come*, Cliff had actually toured the U.S. in 1964 as part of a Jamaican ska revue. Only 16 at the time, he received rave reviews for his performance at the World's Fair in New York's Flushing Meadow. Shortly thereafter, Cliff signed a contract with Chris Blackwell's fledgling Island Records and moved to England, where he recorded and performed until returning to his native Jamaica at the end of 1968.

During the next few years, Cliff recorded some of his finest songs, including the joyous "Wonderful World (Beautiful People)," the gorgeous, gospel-inspired ballad "Many Rivers to Cross," the bouncy "You Can Get It If You Really Want" and a powerful protest song, "Vietnam." But, while his late '60s/early '70s recordings and tours established Cliff as one of reggae's major international stars in the Caribbean, Europe and Latin America, the singer's breakthrough in the U.S. didn't occur until the release of *The Harder They Come*. Cliff's unforgettable performance as the outlaw Ivan (based on the legendary Jamaican gunslinger Rygin) and the movie soundtrack album's collection of brilliant reggae tunes by Cliff, Toots and the Maytals, Desmond Dekker and others gained *The Harder They Come* a major following in this country. The movie remains a popular fixture on the repertory film circuit.

Prophet margin

Yet as reggae has expanded and developed in subsequent years and as Cliff has furthered his appeal as one of the music's most prominent shepherds, Cliff has become something of a prophet without honor in his native land and among hardcore reggae fans in the U.S. The crowd in the Berkeley Community Theater was made up almost entirely of young whites of college and high school

age. Based on the location and Cliff's celebrity as the best-known reggae performer in the U.S. (especially after Bob Marley's death), this was probably the first reggae concert for many who filled the auditorium and danced throughout the 2 1/2 hour show.

Cliff's post-*Harder They Come* recording career has certainly given reggae purists ample fodder for their criticisms. In search of the huge U.S. market, Cliff has tailored his albums to appeal to those who might not be ready to listen to roots reggae. On 1979's *Give Thanks* (Warner Bros.) and 1981's *I Am the Living* (MCA), Cliff moved in an easy-listening direction.

More recently, on 1982's *Special*, last year's *The Power and the Glory* and the new *Cliff Hanger* (all on Columbia), Cliff's crossover efforts have explored reggae/R&B/pop fusion. The latter two albums, co-produced by Cliff and Kool and the Gang's Amir Bayyan (and featuring on many tracks New York session musicians and the Kool and the Gang horn section), have aimed unabashedly at securing a place on North American radio playlists. The glossy video for 1983's "Reggae Night," shot on a moonlit Jamaican beach populated by assorted beauties, could have been a promo for the Jamaican tourist industry.

No sell-out

Despite all this, it would be a serious mistake to dismiss Cliff as

a sell-out. In fact, I think that much of the criticism he has received is based as much on bias as on serious consideration of his efforts. Jimmy Cliff is not a Rastafarian — he doesn't wear dreadlocks and he doesn't sing about Haile Selassie, Marcus Garvey or ganja. As a result, Cliff gets short shrift from those seeking a dubious "authenticity." It's a shame, because the singer's most recent efforts are as socially conscious as any in reggae. For example, three songs from *Cliff Hanger* — "Hitting With Music," "Hot Shot" and "Nuclear War" — offer powerful protests against nuclear suicide. And while his latest recordings undeniably depart from classic reggae, they are no less engaging than his earlier work.

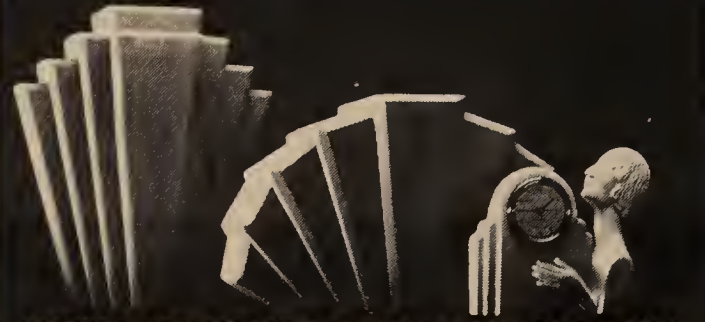
Most ironically, Jimmy Cliff in concert provides the best refutation of his critics. For all his crossover moves on vinyl, when Cliff performs live he delivers roots reggae in its finest form. This was the case when Cliff appeared at the Old Waldorf a day after Bob Marley's death in 1981 (one of the most emotionally charged shows I've ever witnessed), and it remains true today. He continues to tour with Oneness, a magnificent band featuring some of reggae's most respected musicians, including lead guitarist Earl "Chinna" Smith, drummer Santa Davis, rhythm guitarist Ranchie McLean, keyboardist Ansel Collins and percussionist Sidney Wolfe. And his song selections in Berkeley, from the rude boy anthem "Johnny Too Bad" to the new "Hitting With Music," bounced along to a sprightly reggae beat.

Electric Cliff

Cliff's electricity as a performer, so crucial to *The Harder They Come*'s appeal, is as highly charged as ever. He pours a tremendous amount of energy into his delivery, dances and duckwalks around the stage and generates an ecstatic audience reaction whenever he desires. When Cliff asked the audience to sing along on a chorus, the response was universal. And when people in the crowd shouted out requests for "Sitting In Limbo" and "Johnny Too Bad" — two *Harder They Come* songs he hadn't planned on performing — he quickly and graciously acceded

continued page 18

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Alfred Redl (Klaus Maria Brandauer), one of the last true believers in the Austro-Hungarian Empire, shares an unusual moment of tenderness with Katalin Kubinyi (Gudrun Landgrebe) in 'Colonel Redl.'

MOVIES

A patriot for the empire

STEVE JENSEN

COLONEL REDL. Directed by Istvan Szabo. At the Gateway, SF.

Colonel Redl reunites the team responsible for the international success of Istvan Szabo's 1981 Academy Award-winner for Best Foreign Film, *Mephisto* — producer Manfred Durniak, director Szabo, screenwriters Szabo and Peter Dobai, cinematographer Lajos Koltai and leading man Klaus Maria Brandauer. Their latest effort is an intimate epic centering on half a dozen characters and one genteelly collapsing empire.

It's a historical fact that Colonel Alfred Redl, chief of military intelligence for the Austro-Hungarian Empire, shot and killed himself in Vienna on May 25, 1913. The reason for the suicide, however, remains as uncertain — and as open to speculation — as the motives that drove Austria-Hungary's Crown Prince Rudolf to commit double suicide with the adventuress Mary Vetsera at Mayerling in 1889. It's almost as if some second sight was telling intelligent, talented Austro-Hungarians that they and their decaying empire were doomed.

The Redl affair inspired a 1966 play by John Osborne, *A Patriot For Me*. Szabo and Dobai have

fashioned their screenplay from Osborne, the historical record and speculative inventions of

their own. The ingredients of the tragedy — corruption, betrayal, espionage, anti-Semitism, homosexuality and blackmail — could easily be sensationalized. (Imagine what Ken Russell could do with this material.) Szabo's film, however, is a character study observed with the cool detachment of a coroner performing an autopsy.

True believer

Szabo's Redl is probably the last true believer in the empire — a working-class boy from a distant province (Galicia, on the Russian frontier) elevated above his rank while still a child by an imperial intervention that a child might easily confuse with divine intervention. The boy Redl writes a little poem praising the Emperor Franz Joseph; this and his already notable ambition and diligence get him admitted to the best military academy in Vienna, where he befriends boys from aristocratic backgrounds. Chief among Redl's new friends are young Kristof Kubinyi and his sister Katalin, the children of wealthy Hungarian nobles. To

MICROFILMS

ZENA JONES

The Doctor and the Devils

Doctor of anatomy Timothy Dalton's ahead of his 19th century time. Law decrees that surgeons may experiment only on the bodies of hanged men and Dalton's quota has expired, as it were. Since he places medical progress above all else, he's created a no-questions-asked cadaver black market among grave robbers. But when petty thieves Jonathan Pryce and Stephen Rea discover the dead to be far more profitable than the living, they take the obvious shortcut and — er — make a killing. All this is shot in dark and somber hues (even the humor is black) and concentrates far more on appalling poverty than privilege with too little relief, so that the only parts that can be remotely described as cut-ups are the gruesome operations. Twiggy, however, certainly branches out as a cut-above-the-average prostitute, but though the case is solidly *Masterpiece Theaterish*, Freddie Francis' movie, alas, is more *Masterpiece Theater*-according-to-producer Mel Brooks. (Galaxy, SF)

Cease Fire

"Survivin'... coming back... that's the real hell," reads *Cease Fire*'s press blurb without bothering to put a letter "g" or an apostrophe on "survivin'." That's the pro-

blem with the movie, too — it's just too carelessly made to go into any real depth where the problems of Vietnam veterans are concerned. Don Johnson does his creditable best in the starring role, but can't overcome a movie that raises all the questions many vets have had to cope with but answers none of them, and is about as deep as a meaningful discussion on detente. Add to that flashbacks that are as artificial as the here and now, Johnson's wife Lisa Blount acting like a graduate from the Morgan Fairchild school of acting, and a 25-year-old debuting director, David Nutter, who has not yet stumbled across such words as "motivation," "meaningful" or even "credibility." A cease-fire is a suspension of active hostilities. The movie's mostly an almost insulting suspension of reality. (Galaxy, SF; UA, Berk.)

Marie

Sissy Spacek has too gosh-darned much spunk to stay with a husband who abuses her. Off she goes with her three children to Tennessee to work as a waitress and put herself through college. By a chance meeting with old classmate Jeff Daniels who's now legal counsel to the Tennessee gubernatorial candidate, she's hired as the state's extradition officer. She's well on her way until she begins to suspect something is rotten in the state of Tennessee: that officials are in the lucrative business of selling clemency. Does Spacek keep quiet? Of course not and she pays dearly for her whistleblowing before virtue triumphs. This is a

true story, but the movie whizzes so confusingly through the facts it's sometimes hard to follow, and creates a subplot about the illness of her small son that indicates it'll tie in with the main issue but never does. Spacek is good, and that's the other problem — she's so good she's almost saintly, and perfection is very hard to love. (Bridge, SF; Grand Lake, Oakl.)

Colonel Redl

Since director Istvan Szabo's film is set in the waning years of the Austro-Hungarian empire just prior to WWI, a nodding acquaintance with the period will aid appreciation considerably. Klaus Maria Brandauer plays Redl, a poor boy given a scholarship to the elite state military academy. From the beginning, Redl is fanatically devoted and grateful to the fading monarchy, and proceeds to create a new personality for himself more in keeping with his now aristocratic associations. In the process he cuts off his family without a qualm, disguises his bisexuality, and betrayal becomes second nature, but to him it's no more than his beloved Emperor Franz Josef's due. He becomes the person he wants to be, but at a price, and it is in paying this price that Brandauer plays an unforgettable final scene. The film is overlong and several unclear situations could easily have been averted, but Brandauer, as the quintessential outsider destroyed by a dying, deeply duplicitous world, is extraordinary. (Gateway, SF)

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CAMEL

FRIDAY NOV. 1 SAN FRANCISCO

Voice Farm/Oblong Rhonda — The Stone (391-8282), 412 Broadway.
The Nighthawks/Little Charlie & the Nightcats — Wolfgang's (441-4333), 901 Columbus.
Son Seals Chicago Blues Band/Ron Hacker & the Hacksaws — Last Day Saloon (387-6343), 406 Clement.
Hunter Davis — Artemis Cafe (821-0232), 1199 Valencia.
Margaret Whiting — The Plush Room/Hotel York (885-6800), 940 Sutter.
Larry Sparks & the Lonesome Ramblers — Paul's Saloon (922-2456), 3251 Scott.
The Thrill of the Pull — Nightbreak (221-9008), 1821 Haight.
Herbie Mann Quartet — Kimball's (861-5555), 300 Grove.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Ron Price Band/The Blenders — Chi Chi Theatre Club (392-6213), 440 Broadway.
Blues Survivors — The Saloon (989-7666), 1232 Grant.
Brenda Boykin — Pearl's (397-0554), 649 Jackson.
Mud Dogs — 16th Note (621-1617), 3160 16th St.
Gothic Night/Wages of Sin/Black Dolls — V.I.S. (567-0660), 628 Divisadero.
Houston Person & Etta Jones — New Jack's (931-8485), 1601 Fillmore.
New Riders of the Purple Sage/Vicious Hippies — Full Moon Saloon (668-6190), 1725 Haight.

Filp Nunez/Buddy Montgomery — Old Poodle Dog (392-0353), 161 Sutter.

EAST BAY

Isabel Aldunate — La Pena (849-2568), 3105 Shattuck, Berk.
Mitch Woods & His Rocket 88's — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Prince Joni & the World Beat Jam — Ashkenaz (525-5054), 1317 San Pablo, Berk.
J.J. Malone, Troyce Key & the Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Robin Flower Band — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Thunder & Lightning — Starry Plough (841-2082), 3101 Shattuck, Berk.
Mumbo Jumbo — Yoshi's (652-9200), 6030 Claremont, Oakl.
Eddie Duran, Al Plank, Vince Lateano & Larry Grenadier — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Teddy Edwards Quartet — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.
Billy Satellite Band — Old Warehouse Cabaret (268-0592), 18th St. and San Pablo, Oakl.
Fred Lamberson Trio — Metropol Bistro (848-3080), 2271 Shattuck, Berk.
Tuck & Patti/Kimathi Asante & Somethin' Else/Dennis Kaufman/Air Caribe Steel Drum — Everybody's Creative Arts Center (451-1230), 2267 Telegraph, Oakl.

SATURDAY NOV. 2 SAN FRANCISCO

Warren Zevon — The Stone (391-8282), 412 Broadway.
Taj Mahal — Last Day Saloon (387-6343), 406 Clement.
Zasu Pitts Memorial Orchestra — Great American Music Hall (885-0750), 859 O'Farrell.
Danny Williams & Karen Ripley — Artemis Cafe (821-0232), 1199 Valencia.

The Palm Gardens Band — Off Union Saloon (928-1661), 2513 Van Ness.
Herbie Mann Quartet — Kimball's (861-5555), 300 Grove.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Stu Blank & His Nasty Habits/New Ice Age — Chi Chi Theatre Club (392-6213), 440 Broadway.
Dick Conte — Washington Square (982-8123), 1707 Powell.
Steve Kindler — Noe Valley Ministry (282-2317), 1021 Sanchez.
Oingo Boingo/Wall of Voodoo — Warfield Theatre (762-2277), 982 Market.
Barry Melton & John Cipollina Band — The Saloon (989-7666), 1232 Grant.
Vision — 16th Note (621-1617), 3160 16th St.
Houston Person & Etta Jones — New Jack's (931-8485), 1601 Fillmore.
Maxine Howard — Full Moon Saloon (668-6190), 1725 Haight.
Gail Dobson & the Smith Dobson Trio — Old Poodle Dog (392-0353), 161 Sutter.
Cookie Wong — Ferry Plaza Restaurant (391-8403), One Ferry Plaza.
Roy Brown — Puerto Rican Information Center, Dolores Street Baptist Church (561-9055), 15th St. and Dolores.

EAST BAY

Howard Jones — Concord Pavilion (762-2277), 2000 Kirker Pass, Concord.
Meat Puppets — Berkeley Square (849-3374), 1333 University, Berk.
Mark Naftalin & His R&B Revue — Larry Blake's (848-0886), 2367 Telegraph, Berk.
The Caribbean Allstars — Ashkenaz (525-5054), 1317 San Pablo, Berk.
J.J. Malone, Troyce Key & the Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Ancient Future — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
John Cipollina, Nick Gravenites, Doug Kilmer & Greg Elmore — Starry Plough (841-2082), 3101 Shattuck, Berk.

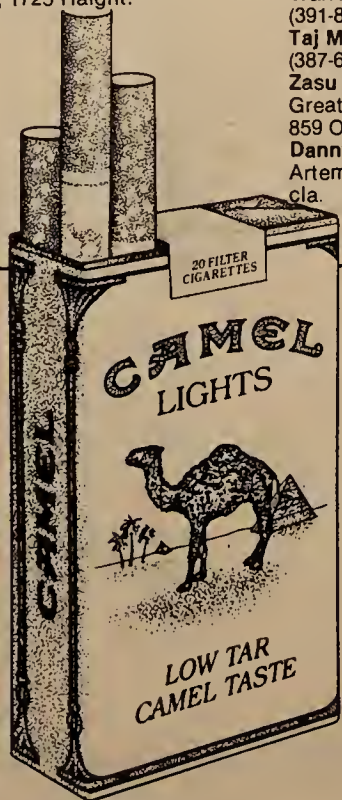
Dick Whittington, Frank Tusa & Jimmy Robinson — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Teddy Edwards Quartet — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.

SUNDAY NOV. 3 SAN FRANCISCO

Prince Joni & the World Beat Jam — The Stone (391-8282), 412 Broadway.
Redmond O'Colonies/Annie Lore — Plowshares (441-8910), Fort Mason, Bldg. C, Marina & Buchanan.
Jeff Berlin/Vox Humana — Last Day Saloon (387-6343), 406 Clement.
Zakir Hussain Rhythm Experience — Great American Music Hall (885-0750), 859 O'Farrell.
The Ron Price Band — Off Union Saloon (928-1661), 2513 Van Ness.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
User Friendly — Bay Brick (431-8334), 1190 Folsom.
John Goodman Quartet & Brenda Boykin — Pasand Lounge (922-4498), 1875 Union.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Dionne Warwick — Davies Symphony Hall (762-2277), Van Ness & Grove.
Conjunto Cespedes — El Rio (282-3325), 3158 Mission.
Johnny Nitro & the Doorslammers — The Saloon (989-7666), 1232 Grant.
Sharmon Duran — Pearl's (397-0554), 649 Jackson.
Swing Fever/John Coppola/Chuck Travis — Roland's (921-7774), 3309 Fillmore.

EAST BAY

Charlie Murphy & Jami Sieber — La Pena (849-2568), 3105 Shattuck, Berk.
Ras Michael — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Nova Ghost Sect-tet — Concepts Cultural Gallery (451-9072), Jenny Lind Hall, 2267 Telegraph, Oakl.



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SOUNDBOARD

Kirby Smith — Metropol Bistro (848-3080), 2271 Shattuck, Berk.
Canoneo — Escovedo's (521-5123), 3285 Lakeshore, Oakl.

MONDAY NOV. 4 SAN FRANCISCO

Blue Riddim Band — I-Beam (668-6006), 1748 Haight.
Bluegrass Jam — Paul's Saloon (922-2456), 3251 Scott.
Julie Homi & Sapphron Obois — Bay Brick (431-8334), 1190 Folsom.
Joyce Cooling Quartet — Pasand Lounge (922-4498), 1875 Union.
Lisa Kindred, Geno Skaggs & Friends — The Saloon (989-7666), 1232 Grant.
Bozone — Full Moon Saloon (668-6190), 1725 Haight.
Madeline Eastman & Friends — Roland's (921-7774), 3309 Fillmore.

EAST BAY

Mark Starr Revue — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Terry Rodriguez — Metropol Bistro (848-3080), 2271 Shattuck, Berk.

TUESDAY NOV. 5 SAN FRANCISCO

999/Thrill of the Pull/Witnesses — The Stone (391-8282), 412 Broadway.
John Renbourn & Stefan Grossman — Great American Music Hall (885-0750), 859 O'Farrell.
Lost Weekend — Paul's Saloon (922-2456), 3251 Scott.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Marty Williams Trio — Pasand Lounge (922-4498), 1875 Union.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
John Chambers & Paradise Drive — The Saloon (989-7666), 1232 Grant.
Stu Blank & Big Horn Explosions — Full Moon Saloon (668-6190), 1725 Haight.
The Catheads — Student Union, San Francisco State University (469-1044), 1650 Holloway.

The Stingers — Henry Africa's (928-7044), 2260 Van Ness.
Mark Zerga — 1177 Club (567-9689), 2012 A Laguna.

EAST BAY

Urban Renewal — Berkeley Square (849-3374), 1333 University, Berk.
Dave Matthews Trio — Yoshi's (652-9200), 6030 Claremont, Oakl.
Dick Hindman — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Scott Fleming — Metropol Bistro (848-3080), 2271 Shattuck, Berk.

WEDNESDAY NOV. 6 SAN FRANCISCO

Quick/Chaos/Support System — The Stone (391-8282), 412 Broadway.
Chick Corea Elektrik Band — Wolfgang's (441-4333), 901 Columbus.
Christy Moore — Great American Music Hall (885-0750), 859 O'Farrell.
Margaret Whiting — The Plush Room/Hotel York (885-6800), 940 Sutter.
High Country — Paul's Saloon (922-2456), 3251 Scott.
D.C. Minner & Blues on the Move — Off Union Saloon (928-1661), 2513 Van Ness.
Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Tuffy Eldridge/Impulse FIZ Axis — Bay Brick (431-8334), 1190 Folsom.
Eric Swinderman Quartet & Brenda Boykin — Pasand Lounge (922-4498), 1875 Union.
Window Panes/Eyes of March — Chi Chi Theatre Club (392-6213), 440 Broadway.
Tropical Night — El Rio (282-3325), 3158 Mission.
Curtis Lawson — The Saloon (989-7666), 1232 Grant.
Soldiers of Fortune — Full Moon Saloon (668-6190), 1725 Haight.
Jules Broussard — Roland's (921-7774), 3309 Fillmore.
Buddy Montgomery — Old Poodle Dog (553-2397), 161 Sutter.
Ed Kelly Trio — Zorba's (285-7070), 4026 24th St.

Kickback — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Dave Lippman — La Pena (849-2568), 3105 Shattuck, Berk.
Game Theory/Glass Eye — Berkeley Square (849-3374), 1333 University, Berk.
Sonny Rhodes & the Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Alternate Roots — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Stu Blank — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Mary Stallings & Merrill Hoover — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.

THURSDAY NOV. 7 SAN FRANCISCO

Monkey Rhythm/Batteries/Inner City — The Stone (391-8282), 412 Broadway.
Chick Corea Elektrik Band — Wolfgang's (441-4333), 901 Columbus.
Night Food & Joe Henderson — Last Day Saloon (387-6343), 406 Clement.
Ralph Stanley & the Clinch Mountain Boys — Great American Music Hall (885-0750), 859 O'Farrell.
Margaret Whiting — The Plush Room/Hotel York (885-6800), 940 Sutter.
Lucie Blue Tremblay & Jennifer Berezan — Valencia Rose (863-3863), 766 Valencia.
Denim TV — Nightbreak (221-9008), 1821 Haight.
Cedar Walton Trio — Kimball's (861-5555), 300 Grove.

Ella Fitzgerald — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Bonnie Hayes — Bay Brick (431-8334), 1190 Folsom.

John Goodman Quartet & Denise Perrier — Pasand Lounge (922-4498), 1875 Union.

Vicious Hipsters/Episode/Coffee Achievers — Chi Chi Theatre Club (392-6213), 440 Broadway.
Dick Fregulla — Washington Square (982-8123), 1707 Powell.

Congo Phil — 16th Note (621-1617), 3160 16th St.

Thunder & Lightning — Full Moon Saloon (668-6190), 1725 Haight.

Jules Broussard — Roland's (921-7774), 3309 Fillmore.

Dick Whittington/Eddie Duran Trio — Old Poodle Dog (392-0353), 161 Sutter.

The Stingers — Henry Africa's (928-7044), 2260 Van Ness.

Channel One — Student Union, San Francisco State University (469-1044), 1650 Holloway.

Nada Lewis — San Francisco Jewish Community Center (346-6040), 3200 California.

EAST BAY

The Rat Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.

The Sidewinders — Ashkenaz (525-5054), 1317 San Pablo, Berk.

Golden Age Jazz Band — Freight & Salvage (548-1761), 1827 San Pablo, Berk.

Curtis Ohlson Group — Yoshi's (652-9200), 6030 Claremont, Oakl.

Michel Bastian — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.

Bobbe Norris & Larry Dunlap — New Orleans Bar & Gr. (339-9151), 2088 Mountain, Oakl.

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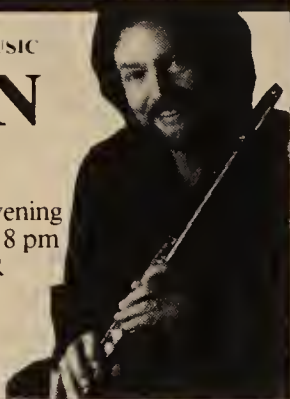
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FRIDAY

1

'White Man Meets Big Foot': 8 pm, Julian Theater, 953 De Haro, SF. \$7.50-\$8.50. 647-8098. See "Critics' Choice," page 4.

Teddy Edwards Quartet: 9 and 10:30 pm, Koncepts Cultural Gallery, 2267 Telegraph, Oakl. \$8. 451-9072. See "Critics' Choice," page 4.

Bishop Tutu Refugee Project Reception: 5 pm, Grace Cathedral, 1051 Taylor, SF. \$25. 431-2527. See "Critics' Choice," page 4.

Joyce Carol Oates: Prolific author and Princeton faculty member Joyce Carol Oates once said she did not believe in writer's block, that what was essential was to find the work that was waiting to be written. Oates, author of numerous novels, short stories, poems and plays, and recipient of almost as many awards, is touring to promote *Marya: A Life*, the story of a woman's search for self-understanding and, according to Oates, her most personal work to date. She will discuss her work and the art of writing Noon luncheon and lecture, Four Season's Restaurant, 495 Geary, SF. \$35. 474-0701.

★ **'Not a Love Story — A Film About Pornography':** Canadian filmmaker Bonnie Sherr Klein and stripper Linda Lee Tracy together chronicled their experience in the world of peep shows, strip joints and sex supermarkets to make this controversial film about pornography — how it functions, what it is and how it affects relationships between men and women. They speak with people both inside and outside of the "business." The film, which is not suitable for children, contains some sexually explicit and degrading scenes, but nothing that is not available either legally or under the counter

throughout North America. 1 pm, Cloud Hall, room 247, City College of SF. 239-3390.

'Toward Wholeness in Learning': Gabriele Rico, Mary Caroline Richards and Rene Ouerido are among the educators speaking at a two-day symposium on "a new paradigm for American Education." Topics include current brain/mind research and its impact on creativity and optimal learning, the role of the arts in education, and how education can become a tool for awakening the whole individual. 7:30 pm, Knuth Hall, SF State University, 1600 Holloway, SF. \$6 (this evening's lecture only); \$45 (full seminar, both days). 931-2750. (Also Sat/2.)

'China — Young Artists Performing Troupe': The Chinese Cultural Center hosts the goodwill-tour performance of a troupe of young Chinese performers, including two of China's most renowned singers, Li Guyl and Guan Guimin. Also on the tour are instrumentalists from the Beijing Central Conservatory of Music, dancers from the Beijing National Academy and acrobats from the China Acrobatic Troupe. The program features both traditional and contemporary music and dance selections. 7:30 pm, Chinese Cultural Center, 750 Kearny, SF. \$5; \$10 reserved 986-1822. (Also Sat/2, Herbst Theatre, Van Ness and McAllister, SF.)

★ **'The Ring':** KOED radio airs on the next four Fridays the entire series of Wagner's Ring Cycle, direct from the 1985 Bayreuth Festival, where Wagner's work has been performed since 1876. This evening's opening performance is *Das Rheingold*, featuring Siegmund Nimsgern as Wotan, Hermann Brecht as Alberich and Hanna Schwarz as Fricka. 8 pm, KOED, 88.5 FM. 864-2000. (Also Fri/8, *Die Walkure*; Fri/15 *Siegfried*; and Fri/22 *Gotterdammerung*.)

★ **Life aboard the shuttle spacecraft:** The San Francisco Amateur Astronomers Society sponsors an evening with astronaut Dr. Karl Henize, who discusses astronomy and his experiences on a recent journey aboard the Space Lab 2 Shuttle flight. 8 pm, California Academy of Science, Golden Gate Park, SF. Free. 845-4590.

'Aesthet-O-Rama — Performance art for the millions': Written and performed by three "New Vaudevillians" (Bliss Kolb, Bob Venezia and Ned Van Alostyne) and sculptor, juggler and set designer Jeff Walker, "Aesthet-O-Rama" combines comedy, "folk vaudeville," visual imagery, poetry and magic in a performance that appeals to all the senses. The production originally premiered in early 1985 at the Valencia Rose Cafe and is now back by popular demand. 8 pm, Studio Eremos, 401 Alabama, SF. \$7. 387-2250. (Thurs.-Sat. Through Nov. 16th.)

Benefit for Mission Cultural Center: Internationally known salsa trombonist/singer Willie Colon and his orchestra headline an evening of entertainment to benefit the Mission Cultural Center. Other musicians include salsa group Sabor, Afro-Cuban group Conjunto Cespedes and the Brazilian sounds of Samba Da Alegria. Comedians Herbert Siquenza, Slick Rick and Dominique are also on hand. Tomas Roman hosts. 8 pm, Galleria, 101 Henry Adams, SF. \$20; \$15 advance. 821-1155.

'Ones and Twos — Anne Bluethenthal and Joan Lazarus': Dancer/choreographers Lazarus and Bluethenthal come together for an evening of solo and duet dance, including *Byrith*, a piece choreographed by Jan Van Tol for Lazarus and performed to the first movement of Bartok's *Sonata for Violin*, and *Just A Minute*, set to *Mama Said* by The Shirelles. 8:30 pm, Skylight Studio, 2547 8th St., Berk. \$5. 928-4584 or 864-6683. (Also Sat/2.)

SATURDAY

2

'Drums Across the Sea': 8 pm, San Francisco Art Institute, 800 Chestnut, SF. \$3. 558-8129. See "Critics' Choice," page 4.

Teddy Edwards Quartet: 9 and 10:30 pm, Koncepts Cultural Gallery, 2267 Telegraph, Oakl. \$8. 451-9072. See "Critics' Choice," page 4.

Peace, Jobs and Justice Conference: Naomi Tutu-Seavers, daughter of Bishop Desmond Tutu, speaks at a day-long conference sponsored by the Mobilization for Peace, Jobs and Justice. Other speakers include William W. Winpisinger, president of the International Machinists Union; Jane Gruenebaum, director of the National Freeze Campaign; Egardo Garcia, president of the Nicaraguan Trade Union

The Guardian is happy to consider listing your event in our calendar. Notices must reach our offices by 1 pm on the Wednesday preceding publication. We regret we cannot accept listings over the phone. We welcome photographs for possible inclusion, but cannot be responsible for their return. Address your notices to Calendar, SF Bay Guardian, 2700 19th St., SF 94110.

ENTERTAINMENT AND INFORMATIVE EVENTS IN THE CENTRAL BAY AREA

Coordinating Council; and union leaders Dolores Huerta, David Dyson, Keith Johnson and James Herman. In addition to panel discussions and workshops, Dyson and Johnson report on their recent fact-finding tour in Central America. 9 am-5 pm, SF State University, Student Union Building, 1600 Holloway, SF. \$15 (includes lunch). 621-7326 or 431-2572.

Skill Sharing Festival: The Emergency Response Network sponsors a day-long workshop and a multi-cultural panel on political organizing. Topics range from the nuts and bolts of running meetings, avoiding burnout and unlearning racism, to different styles of organizing and building alliances between activist organizations. Childcare available if pre-arranged. 9 am-5 pm, Urban Life Center, 1101 O'Farrell, SF. Sliding scale up to \$5. 771-1276.

'Counseling the New Immigrant': Antioch University San Francisco sponsors a three-session workshop for counselors, teachers and social service workers on the psychology and culture of immigration. Focusing on newly arrived immigrants from Latin America, the Caribbean and Asia, the course includes field trips, lectures and movies, and examines how schools and social service agencies respond to the needs of these new Californians. 9 am-2 pm, Antioch University San Francisco, 650 Pine, SF. \$25. 956-1688.

'Kadeka Dances For Kids': Kadeka has been dancing for children for four years in schools and in concerts. Its program is geared to introduce audiences to the pleasures of movement and the origins of dance. Kadeka is made up of seven dancer/educators who offer instruction in visual humor, athletics, mime and gymnastics. This afternoon's concert features the dancers as meandering clouds, dancing bubblegum, spinning pinwheels and leaping frogs. 2 pm, Gumpston Theatre, 1563 Page, SF. \$4; \$2 children. 753-8795.

Duck's Breath Mystery Theater: Duck's Breath celebrates its tenth anniversary with a new fall comedy show featuring Dan Coffey as Dr. Science, Merle Kessler as Ian Schoales, Leon Martell as Mr. Nifty and Bill Allard and Jim Turner as all-around ducks. 8:30 pm, Julia Morgan Theatre, 2640 College, Berk. \$8:50; \$7.50 advance. 548-7234.

Rainbow the Mime offers open house: Jay Zachariah, a.k.a. Rainbow the Mime has been greeting and guiding tourists on a video tour through San Francisco for the past seven years. His show appears on closed circuit television in 7000 hotel rooms in the city. He has also written and produced several plays including *Bart Art*, a live performance set on the BART trains. Today he presents a slide and video retro-



Mr. Natural (Michael Fields, l.) keeps on truckin' with Yeti (Donald Forrest), White Man's main squeeze, in 'White Man Meets Big Foot.' See Fri/1.

spective of his ten years of work and performs *Cityscape Escape*. The open house comes at a time when the rent on Rainbow's studio has tripled and is offered as a benefit for financing the studio space. 8:30 pm, Rainbow Studio, 350 9th St., SF. Sliding scale donation, \$5 (show only) — \$100 (includes dinner and Club Nine dancing). 863-1800. (Also Sat/9.)

'Toward: Wholeness In Learning': See Fri/1.

'China — Young Artists Performing Troupe': See Fri/1.

'Ones and Twos — Anne Bluenthal and Joan Lazarus': See Fri/1.

SUNDAY

3

'Kidstuff': Sharon, Lois and Bram, a popular Canadian recording group for children, presents an afternoon of musical entertainment for children (and their parents), including selections from their albums *Mainly Mother Goose* and *One Elephant, Deux Elephants*. 11 am, Julia Morgan Theatre, 2640 College, Berk. \$3.50. 548-7234.

★Twelve artists — painting, sculpture and photography: The Glover Zaborny Gallery presents a group show by twelve artists, including ten from the Bay Area, working in a wide range of media and styles. The works exhibited include figurative and abstract painting and sculpture, batiks on silk, and photographs. Artists include Christine Ambrose, Bonita Barlow, Elizabeth Dante, Patrick Gaughan, Will Jaggrers and Jack Johnston. 6-9 pm, Glover Zaborny Gallery, 537 Andover, SF. Free. 641-1447. (By appointment, Through Dec. 1st.)

★'Painters as Poets and Poets as Painters': The Poetry Film Festival Workshop presents an evening of readings from Jean Arp, Max Ernst, Duchamps and Picasso and visual art by Patchen, Cummings, Ferlinghetti and Micheline. Discussion follows. 7:30 pm, Poetry Film Theatre, Building D, Fort Mason, Marina and Buchanan, SF. \$2. 621-3073.

SF Lesbian Chorus and Mother Tongue Readers: Leslie Hassberg directs the chorus in cabaret selections including renditions of American musical classics. Joining the chorus is the Mother Tongue Readers Theatre with a comic look at the struggle of gay women to "come out." Childcare available if arranged in advance. 8 pm, Valencia Rose, 766 Valencia, SF. \$5-\$7. 863-3863.

★Ed McClanahan: In 1963, *Esquire* magazine dedicated an entire issue to "The Literary Situation" in the U.S., including a list of the nation's best writer's (called, in that magazine's inimitable style, "The Red-Hot Center"). There were the big names of the day: Norman Mailer, Saul Bellow — and Ed McClanahan? Twenty years later, the work of McClanahan finally appeared between covers (he had, until 1983, been known only for his magazine work). *The Natural Man* was immediately hailed as a comic masterpiece and one of the great coming-of-age books in American literature. McClanahan has just rele-



Kadeka, the dance troupe for kids, provides merriment for the younger set in and out of school. See Sat/2.

MONDAY

4

Italian lessons: The Museo Italo Americano offers a series of eight-week classes at all levels for students interested in studying Italian with native speakers. Limited enrollment guarantees individual attention. Intermediate and advanced classes begin this evening. 6:30 pm, Museo Italo Americano, Building C, Fort Mason, Marina and Buchanan, SF. \$64 class; \$30 Museo membership; \$15 book. 673-2200. (Also Tues/5 beginning; Wed/6 beginning and "conversazione Italiano"; Thurs/7, beginning, advanced and "conversazione Italiano"; Sat/9 beginning.)

SF Contemporary Music Players: U.S. composer Gunther Schuller conducts a concert of 20th century selections including the works of two Bay Area composers and UC Berkeley faculty members, Andrew Inbrie and John Thow. Schuller, noted for his work in combining jazz and classical elements to create what is called "third stream music," also conducts *Fantasy for Solo Harp*, an early piece of his own. 8 pm, Herbst Theater, Van Ness and Grove, SF. \$9; \$7 students and seniors. 751-5300.

★'Independent Filmmaker's Night': The 16th Note sponsors a film and video variety show including *XT 22*, a work of "ambient video" by Richard Aldcroft, *Celestial Waves* by Melanie Ross, *Not one dream can stop us* by Paul Anderson and *Soft the Drop Drops*, an experimental work by Zigmund Gron. 9 pm, 16th Note, 3160 16th St., SF. Free. 621-1617.

TUESDAY

5

Tibet on Film: This evening, Bay Area Friends of Tibet offers two films, *Tibetan Buddhism — Cycles of Interdependence*

and *Tibetan Medicine — A Buddhist Approach to Healing*. Both films were made in Tibet prior to the 1959 take-over of the country by the People's Republic of China. 7 pm, Dwinelle Hall, room 145, UC Berkeley, near Telegraph and Bancroft, Berk. \$3. 547-4046.

★'Our Historic March — Anti-War Movements In the US': La Pena Cultural Center sponsors a forum to explore the legacy of opposition to war and intervention in the affairs of other countries by US citizens' groups. 7:30 pm, La Pena, 3105 Shattuck, Berk. \$2. 849-2568.

Susan Sontag: The San Francisco Jewish Community Center presents an evening with Susan Sontag, author of *Illness as a Metaphor*, a controversial book on cancer, as well as *The Susan Sontag Reader*, *i etcetera* and *On Photography*. Noted for her achievements as a novelist, essayist, short story writer, critic and film director, Sontag speaks on the art of contemporary fiction. Champagne reception follows. 7:30 pm, San Francisco Jewish Community Center, 3200 California, SF. \$8. 346-6040.

Aterballetto: Amedeo Amodio directs Italy's first independent national ballet in its debut North American tour. The performance features *Ricercare A Noe Movimenti*, a work set to the music of Vivaldi and *Après Midi d'un Faune* (*The Afternoon of the Faun*), accompanied by Debussy's score. 8 pm, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$10-\$20. 642-7477.

Italian lessons: See Mon/4.

WEDNESDAY

6

'Basic Recordkeeping and Tax Information For Self-Employed People': Jan Zobel, an IRS-designated Enrolled Agent, offers a workshop on record keeping for taxes for the self-employed. Preregistration required. 7 pm, Valencia and 23rd St. SF.

★'Traveling alone In China': Photographer and artist Michael Hofmann presents a slide travelogue highlighting his journeys in China and including a Tibetan festival held at Taer Lamasary in

Quinghai Province. 7 pm, SF Public Library, Western Addition Branch, 1550 Scott, SF. Free. 346-9531.

Thich Nhat Hanh — Vietnamese Zen Master: Peace activist and poet Hanh was nominated by Martin Luther King for the 1966 Nobel Peace Prize. This evening he makes a rare public appearance to discuss the political and philosophical stance of "Engaged Buddhism," a movement calling for an active involvement to relieve suffering that begins with expanded awareness. 8 pm, Martin Luther King Junior High School Auditorium, 1781 Rose, Berk. \$5. 845-2812.

Italian lessons: See Mon/4.

THURSDAY

7

★'Harvest': Fifteen Bay Area media artists are featured in an exhibit of large-scale murals, paintings and sculpture that portray the visual, cultural and conceptual harvest of a new generation of artists. Opening reception, 6-9 pm, The Farm Gallery, 1499 Potrero, SF. Free. (Tues.-Sun. 11 am-5 pm, Through Nov. 30th.)

★'Help Heal Aids — World-Wide Healing Observance': The Healing Project is initiating a world-wide observance for healing. They are asking that people all over the world stop for five minutes a day (at 7 pm in every time zone) to offer prayer, meditation, visualization or constructive thought directed toward: the healing of people with AIDS. An inaugural ceremony of the project is being held this evening. 6:30 pm, Metropolitan Community Church, 150 Eureka, SF. Free. 552-3038.

★May Sarton: Author Sarton reads from her most recent work, *Glorious Spinner*. Now in her 70s, Sarton has authored 43 books, including poetry, journals, memoirs and 17 novels. 8 pm, Cody's Books, 2454 Telegraph, Berk. Free. 845-9033. (Also Fri/8 at 8 pm, as part of the Friends of the Library Lecture Series, Herbst Theatre, Van Ness and Grove, SF. \$10-\$12. 558-3770.)

Italian lessons: See Mon/4.

FRIDAY

8

Amnesty International Film Festival: A festival to honor the works of filmmakers who have been recognized internationally for their achievements in film and yet have been imprisoned or had their work banned for political reasons by their own governments. This evening's special guests include directors Agnieszka Holland (*Angry Harvest* and *Fever*), Orlando Jimenez Leal (*Improper Conduct*), producers Tony Gonzales (*My Country*) and Tom Luddy (*Mishima*). Cuban poet Angel Cuadra and the sister of slain Philippine leader Benigno Aquino, Lupita Kashiwahara. In addition, *Angry Harvest* screens in a West Coast premiere. 6 pm (Opening reception), Phi Beta Kappa lounge, Stephens Hall, 7:30 pm, (*Angry Harvest*), 155 Dwinelle Hall, UC Berkeley, near Telegraph and Bancroft, Berk. \$5. 642-9988. (Through Nov. 10th.)

'Every Decade — A Women's Decade': The San Francisco Commission on the Status of Women (created in 1975 by the SF Board of Supervisors) hosts a gala celebration in honor of its tenth anniversary. Shirley Chisholm, former New York state congresswoman, is the keynote speaker. 6:30 pm, City Hall rotunda, Van Ness and Grove, SF. \$25 donation. 558-3653.

Paul Horn with David Friesen: Jazz musician Horn plays bass and alto flute and saxophone; he is joined this evening by bass player Friesen for a concert entitled *Heart to Heart*. Horn has recorded his special brand of spiritual and meditative jazz in the Taj Mahal in India, the Pyramids in Egypt and to the accompaniment of porpoises. 8 pm, Marin Veteran's Auditorium, Civic Center Dr., San Rafael. \$10-\$12. 485-9385.

'The Ring': See Fri/1.

May Sarton: See Thurs/7.

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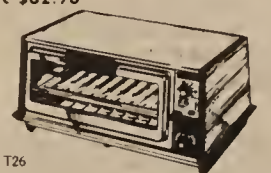


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Joe Bellan (seated) gets his countenance restructured as (l. - r.) Sharon Lockwood, Stephen LeGrand, John Rocha, Steve Price and Don Hliff look on in 'About Face.'

THEATER

Faces of laughter and fear

MISHA BERSON

ABOUT FACE. By Dario Fo. Directed by Richard Seyd. At Eureka Theatre, SF. Through Nov. 17th.

PLAYING FOR TIME. By Arthur Miller. Directed by Simon Levy. At One Act Theatre, SF. Through Nov. 9th.

WALKING HOME. By Nina Wise. Directed at Steven Kent. At the Climate Gallery, SF. Through Nov. 9th.

Sometimes theater ups its ante by demanding a very specific, public response from us. Recently, two San Francisco resident companies opened their new seasons with shows clearly designed to exact a toll in laughter and tears. There is nothing hidden about what either *About Face* by Dario Fo at the Eureka or Arthur Miller's *Playing for Time* at the One Act want from us: If they don't engender it, it's not for lack of trying.

In *About Face*, Italian political playwright Fo wants the hard coinage of guffaws, and he'll do everything short of beating us in the tummy with a salami to get his way. And director Richard Seyd and his intent cast at the Eureka go after those laughs just as relentlessly.

Unless you can't stand the conventions of physical farce, you'll probably keep your part of the bargain. Fo's plot is a mistaken identity mix-up involving a leftist, philandering Fiat worker named Tony and the real-life billionaire industrialist Gianni Agnelli — both of whom wind up with the same face after a disfiguring car accident. Both are played by an endearing comic actor named Joe Bellan.

Fo has a couple of major salvos to fire, and he keeps firing them until there's little chance we won't get the point of this exercise in zaniness. He is critical of the kind of anarchic left-wing terrorism that brings the ruling class head down on the average guy, but he's far angrier about capitalist pashas like Agnelli who don't have to worry about their grip on the system only because their power is so total. In the end, Agnelli literally transcends to the heavens, crying out his own omnipotence: "I am the state! I own you all!" The point is that his kind of terrorism is far more dangerous than anything a sloppy band of anar-

chists can cook up, because he not only owns the means of production but also controls the police, the medical establishment and the government to boot.

Far more effective than Fo's repetitive verbal jabs at the powers-that-be are his time-honored farcical setpieces, which yield plenty of wild schtick. That brand of fun really gets going when Bellan-as-Agnelli is wheeled onstage in a bizarre contraption of wires and tubes designed to reshape his face. Dopey and fiendishly childlike, Bellan gleefully drives everyone to distraction with some magnificent mugging accomplished with only a portion of his expressive face.

Comic confusion

The second act has plenty of comic confusion when Tony's agitated wife Rosa (Sharon Lockwood) tries to cater to the

conflicting whims of Agnelli and her husband, not knowing that they are two different people. (There's no way to explain this coherently: You have to witness it yourself to get the idea.) For me, the comic highlight was a side-splitting forced-feeding scene that has some scary parallels to torture: in this case, laughter and horror go hand in hand.

While *About Face* offers some glorious opportunities for sustained laughter, the Eureka production has not quite found the right rhythm to sustain such a long, sometimes overwritten piece. The first act gets in gear too slowly, and on opening night Bellan was far more comfortable with the mimetic and slapstick tasks before him than with the scenes where Tony and Agnelli declare themselves directly to the audience. The supporting cast plays well but over-broadly at too many junctures, and a crafty, oft-repeated bit with a moveable window gets tired fast.

But the show's finest moments belong to Bellan at his best, and to Sharon Lockwood, the San Francisco Mime Troupe actress who fits into Fo's madcap world with ease. Moving around her character's worn, settled apartment (expertly designed by Peggy Snider), Lockwood plays the frumpy, soulful Rosa like Anna Managni on speed. She knows when to grab us by the throat, and she knows when to let signals of distress move silently across her generous features. When she and Bellan are jamming together they earn our laughter with seemingly effortless ease. It's the kind of free-flowing, mirth that clowns inspire, the kind that leaves you both wonderfully refreshed and exhausted.

Auschitz 'time'

Playing for Time is another thing altogether, a Holocaust drama that presents itself in a straightforward, novelistic fashion. It is based on the true story of

Fania Fenelon, a half-Jewish Parisian cabaret singer who was transported to the Auschwitz-Birkenau concentration camp in 1944 and remained alive to tell the tale because she was recruited to play in the camp's ragtag marching band.

It's a tale rife with horrible ironies. The half-starved Fania (played by Stephanie Hunt) must audition before Nazi bigwigs by singing "Un Bel Dei," the lovely operatic aria from *Madame Butterfly*. The little band she joins strains its meager musical resources to please their top patron: Dr. Josef Mengele, the Nazi doctor noted for his dreadful disfiguring experiments on helpless inmates and for his love of music. The band plays opera and drinking songs for the generals, but it also plays for the inmates on their way to the ovens. The existential dilemma is obvious: To what lengths does one go to save one's own neck? How does one attempt to create beauty on demand in a world stripped of all decency?

Director Simon Levy has mounted Arthur Miller's script in a very respectful manner. The set is well enhanced by William R. Simonds' artful lighting design. The cast is generally capable, particularly Terry Ross as the temperamental band conductor and Hunt as Fanelon. The musical interludes, arranged by Andy Kulberg, add poignancy.

Night of sorrow

This saga of one woman's experience of the Holocaust is an occasion for commemorative sorrow, and the night I attended several members of the audience were weeping during the many moments that illustrated the depths of degradation so many suffered. But *Playing for Time* does not really achieve the kind of theatrical forcefulness Miller must have intended when he took on the project of transforming his teleplay (broadcast nationally

several years ago with Vanessa Redgrave in the lead) into a stage piece.

The problem is that presenting the Holocaust experience in such a literal, conventional manner somehow diminishes its drama rather than emphasizing it. The script plods along to the bitter end, revealing the characters of the women in the band but doing little to bring us into the horror with them. It comes down to a familiar question about Holocaust drama: Can simply recounting the story in such a manner evoke the magnitude of these events? Can just watching Fania try to stay alive day by day place us in her shoes?

My conclusion is that something more is called for onstage. In film, the realism can be heightened and shaded with closeups and fades, with background music, with cinematography that gives us unforgettable bleak images of that dreaded hell-hole called Auschwitz. In the theater, we are simply watching Fania's story unfold and trying to empathize with her and her compatriots. The situation is reduced rather than enlarged, made more specific than global. It's one of the traps that docu-dramas can easily fall into.

For many, personal associations with the Holocaust will be triggered by this play, and awareness of that black chapter in human history will be reactivated. But if our awareness of the Holocaust is already intense, Miller's literal, monochromatic script will not reveal anything new or dramatic. This sort of theater gives testimony, but doesn't provide illumination.

'Walking' with Wise

Nina Wise's new performance piece *Walking Home* is also inspired by an actual event, but doesn't seem to know what it wants to say about it. Ostensibly

continued next page

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November 3 at 3:00 pm

Wendy Rogers
Dance Company
November 8 & 9 at 8:00 pm

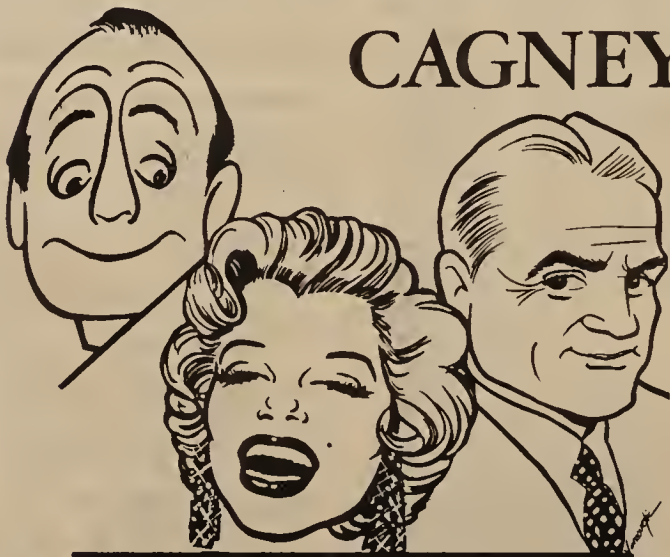
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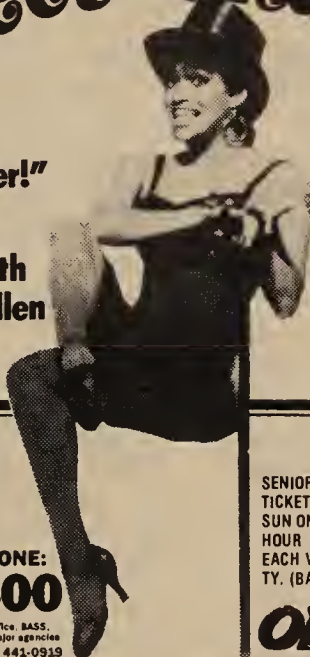
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THEATER

continued from previous page

an investigation into the psyche of a woman whose husband was shot down in the Korean Airlines jet crash over Russia two years ago, the piece is an undisciplined mish-mash of theatrical gimmicks and unfocused psychologizing.

Wise portrays an upper-middle-class widow living through an insomniac dark-night-of-the-soul with only her dog (portrayed by a gorgeous Great Dane named Blaze) to tell her troubles to. Some of the visual images contributed by a number of talented artists are striking, and the musical score by Jim McKee has its moments, but the script feels like an improvisation that was never sorted out and edited. It touches on loneliness, lesbianism, aging, spying, infidelity and other issues, but doesn't say a whole lot about any of them. Wise is onstage throughout, but she completes unsuccessfully for the spotlight with Blaze, who only has to yawn to capture our unbridled attention. Great Danes are notorious upstagers.

Singing My Mother to Sleep, Wise's earlier piece with Steve Kent (who also collaborated on this new work) was a haunting exploration of a mother-child relationship. *Walking Home* aims for the same kind of emotional resonances, but ultimately it's more like spending a long and sleepless night with a friend who can't get her act together.

CLIFF

continued from page 7

to his fans' desires.

One constant desire among Jimmy Cliff's fans is for him to appear in another movie. Cliff happily told the Berkeley crowd that he recently finished filming *Club Paradise*, a comedy directed by Harold Ramis in which Cliff and Robin Williams are co-owners of a run-down hotel in the Caribbean. Also starring Peter O'Toole and Twiggy, *Club Paradise* — set for mid-1986 release — features an original soundtrack by Cliff. He previewed two of the songs in Berkeley. The first was a medley of Caribbean songs-for-tourists — "Yellow Bird," "Day-O" — to which Cliff first added new lyrics to the mellow Harry Belafonte rhythm and then totally subverted the songs by switching to a rub-a-dub reggae beat. The singer then performed the movie's title cut, an upbeat number in a classic reggae style.

If Cliff's commitment to roots reggae had not been made clear enough throughout his lengthy concert, his last two selections unambiguously drove the message home. As Cliff and the members of Oneness laid down their instruments and picked up African and Caribbean drums, the singer performed a percussion-accompanied version of "Rivers of Babylon," followed by the Nyabingi-style "Bongo Man."

"These are my roots," Cliff seemed to be saying. "I may explore crossover sounds, but my heart and soul remain in Jamaica and Africa." Personally I'd want to hear Jimmy Cliff regardless of whether his music evoked the streets of New York or the streets of Kingston.

PLAYBILL

COMPLETE WEEKLY ENTERTAINMENT LISTINGS FOR SAN FRANCISCO AND THE BAY AREA

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C O M E D Y

A complete guide to comedy performers appearing at local clubs and theaters.

SAN FRANCISCO

COBB'S PUB: Fri/1-Sun/3: Jack Gallagher and Dom Ir-rera. Mon/4: Paula Poundstone. Tues/5: Will Ours. Wed/6 and Thurs/7: Jimmy Aleck, Tim Bedore and Destiny. Shows at 9 pm with additional 11 pm show Fri. and Sat. 2069 Chestnut (near Steiner). 563-5157

HA-HA A GO-GO: Fri/1-Sun/3: Billy Jaye and Warren Thomas. Shows at 9 pm with additional 11 pm show Fri. and Sat. 408 Clement. 386-4242.

LIPP'S BAR & GRILL: Fri/1: Theatre of the Deranged. Sat/2 and Thurs/7: Faultline. Wed/6: Stage Left. Shows at 8:30 pm. 201 9th St. 552-3466

THE OTHER CAFE: Fri/1-Sun/3: Will Ours with Paul Clay and Andrea Michaels. Mon/4: Comedian Auditions with Paddy Morrisey. Tues/5: Andrea Michaels hosts New Material Night. Wed/6 and Thurs/7: Bruce Baum with Jaz Kaner. Shows at 9 pm with additional 11 pm show Fri. and Sat. Cole and Carl 681-0748

EAST BAY

LARRY BLAKE'S (OAKLAND): Fri/1 and Sat/2: Bob Rubin Variety Show. 1221 Broadway, Oakl. 839-4163

D A N C E

A complete listing of dance performances at local studios and performance spaces.

SAN FRANCISCO

Serial Dances: John Lefan worked with music director Candace Natvig in choreographing the dance scenes for the recent production of *Tokens*. This evening, he and Natvig are joined by musician Jon English for an evening of dance drawn from "abstract sources." Dancers include Ann Elliot, Freddie Long, Kristina Peterson, Sharon Silvergate, Kathy Zetes and John Lefan. Fri/1 and Sat/2: Gumption Theatre, 1563 Page. 861-6355

"Lines": Alonzo King, Paul Russell, Anastasia Glimnakis and Sulpicio Mariano join forces for an evening of dance performance featuring King's newest work, set to the music of *Mysterious Mountain* by Alan Hovhannes. Songs, set to a series of French poems sung by Victoria de Los Angeles to music composed by Ravel and Debussy is also performed. Fri/1, Sat/2, Thurs/7 and Fri/8 at 8 pm. New Performance Gallery, 3153 17th St. 863-9834

Kadeka Dances for Kids: Kadeka offers a program of humorous and athletic dances especially for young people. The dances include meandering clouds, bubblegum, pinwheels, clowns, fireflies and frogs. Sat/2 at 2 pm, Gumption Theatre, 1563 Page. 753-8795

Playbill, the Bay Guardian's weekly entertainment directory, provides a complete rundown of each week's comedy, dance, movie and theatrical performance offerings in the central Bay Area, plus our critics' picks of the week's more interesting live music. For your performance or event to be included in these listings, we must receive complete written information by 1 pm on the Wednesday preceding publication. There are no exceptions to this deadline. We welcome photographs, but we cannot be responsible for their return. Send information to Playbill, SF Bay Guardian, 2700 19th St., SF 94110.

These listings are compiled by Molly Dwyer. Movie commentaries are provided by Zena Jones and music commentaries by Sean Elder and Derk Richardson.

Kibbutz Dance Company: Today's Artist's Concerts presents a company from the Israeli kibbutzim and moshavim performing contemporary works including *Death Comes to Rocking Horse Michael*. Wed/6 at 8 pm, Herbst Theatre, Van Ness and McAllister. 527-3622

EAST BAY

'Ones and Twos': Joan Lazarus and Anne Bluethenthal present an evening of solo and duet dance performances. The program includes *Prazev B*, a duet about relating through competing, and *Cross Reference Twice Over*, an athletic duet exploring images of childhood. Fri/1 and Sat/2 at 8:30 pm, Skylight Studio, 2547 8th St. Berk. 864-6683 or 928-4584

Virginia Matthews Dance Company: Lucinda Weaver Hall joins the company for an evening of contemporary solo and collaborative dance, including a piece that explores the rituals and images of the traditional American wedding. Fri/1 and Sat/2 at 8 pm, Berkeley Arts Center, 1275 Walnut. Berk. 644-6893

Dakland Ballet: The ballet presents a production of Les Ivanov's and Enrico Cecchetti's 1933 ballet, *Coppelia*. Fri/1 and Sun/3 at 8 pm, Paramount Theatre, 2025 Broadway, Oakl. 465-6400

'East Bay Dance Series': J'Duvay Folk Performing Company offers Caribbean dance and Nuba Dance Theatre presents an evening of modern dance, jazz and ballet in a joint concert. Also performing is the Berkeley Ballet Theatre troupe in a program that includes a new work set to the music of Paul Hindemith. Fri/1 at 8 pm; J'Duvay Folk Performing Co. and Nuba Dance Theatre, Sat/2 at 8 pm and Sun/3 at 3 pm (Berkeley Ballet Theatre), Laney College Theatre, 900 Fallon, Oakl. 464-3444

Paul Taylor Dance Company: The company offers an evening of contemporary dance choreographed by Taylor including Bay Area premieres of *Roses* and *Last Look*. Fri/1 and Sat/2 at 8 pm and Sun/3 at 2 pm, Zellerbach Hall, UC Berkeley, near Bancroft and Telegraph, Berk. 762-2277

Choreographers' performance: Performance Alliance presents a series of eight dance performances by local choreographers. This evening's program, hosted by Wendy Blakeley, features Ellen Bromberg, Evangel King, Diana Marto, Stella Nichols, Phyllis Plotkin and Susan Terris. Sun/3 at 8 pm, 8th St. Studio, 2525 8th St., Berk. 398-6700

Aterballetto — Italy's National Ballet: Amedeo Amodio directs the West Coast premiere of the new Italian ballet in an international program that includes works by Balanchine, Tudor, Tetley, Alley and Forsythe. Tues/5 at 8 pm, Zellerbach Hall, UC Berkeley, near Bancroft and Telegraph, Berk. 642-7477

M O V I E S

Listings for all Hollywood extravaganzas, art films, political documentaries and classic revivals in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles.

► Bargain Matinees

FIRST RUN

AFTER HOURS. Martin Scorsese's black comedy unreels a nightmarishly unreal night in the life of lonely word processor Griffin Dunne. A chance meeting with Rosanna Arquette and a visit to her SoHo loft start him off on one bizarre misadventure after another. The pace, which is so manic not even the movie can keep up, does in Dunne, the movie and us. **SAN FRANCISCO:** Coronet (3575 Geary at Arguello, 752-4400), daily at 1:30, 3:45, 6, 8 and 10. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556), daily at 6:40, 8:45 and 10:45 with Sat. and Sun. matinees at 2:30 and 4:35

AGNES OF GOD. From start to finish, Meg Tilly's a stand-out as an almost simple-minded innocent of a novice nun whose baby is found strangled to death in Mother Superior Anne Bancroft's convent. Bancroft's fiercely and tactfully protective, but psychiatrist Jane Fonda wants facts, and the two women do verbal battle in a movie not nearly as scintillating as Tilly. **SAN FRANCISCO:** Cinema 21 (2141 Chestnut at Steiner, 921-1234), daily at 1:20, 3:30, 5:40, 8 and 10:10. **EAST BAY:** Oaks (1875 Solano, Berk. 526-1836), daily at 7 and 9:15 with Sat. and Sun. matinees at 1, 2:55 and 4:50. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727), daily at 7 and 9 with Sat. and Sun. matinees at 1, 3 and 5.

AH YING. In a distant departure from the typical money-motivated Hong Kong movie, this one features young Ah Ying's struggle to escape the cramped squalor and tedium of her life, and what happens when she achieves that goal via an acting class. Though not without flaws, it's still a milestone in Cantonese filmmaking. **SAN FRANCISCO:** Lumiere (1572 California at Polk, 885-3200), daily at 7 and 9:15 with Wed., Sat. and Sun. matinees at 2:15 and 4:45. **EAST BAY:** Northside (1828 Euclid, Berk. 841-6000), daily at 7 and 9:30 with Sat. and Sun. matinees at 2 and 4:30. **Act** (2128 Center and Shattuck, Berk. 548-7200), call theater for times

AMADEUS. Opulent, marvelously mounted, fictionalized account of the relationship between Antonio Salieri (masterfully played by F. Murray Abraham) and Mozart's (Tom Hulce) persona. At 158 minutes, too long, but of great appeal to music and PBS lovers alike. **SAN FRANCISCO:** Regency II (1268 Sutter at Van Ness, 776-5505), daily at 2, 5 and 8:15.

BACK TO THE FUTURE. **SAN FRANCISCO:** Regency I (1320 Sutter at Van Ness, 673-7141), daily at 12:45, 3:10, 5:30, 8:05 and 10:30. **EAST BAY:** Century (8201 Oakport, Oakl. 562-9990), Fri.-Sun. at 5:35, 7:50 and 10:05 with Sat. and Sun. matinees at 1:05 and 3:20. Mon.-Thurs. at 7:15 and 9:30. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285), daily at 4:45, 7:15 and 9 with Sat. and Sun. matinees at 12:15 and 2:30. **California** (Kittredge at Shattuck, Berk. 848-0602), daily at 12:30, 2:45, 5, 7:15 and 9:30.

BETTER OFF DEAD. Supposedly a comedy about teen John Cusack's reactions to being dumped by girlfriend Amanda Wyss, instead it's like a TV show on the Desperation Channel in which situations the director considers funny are repeated two, three and four times. Even the title's unfortunate. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave, 752-5100), daily at 1:10, 4:45 and 8:15. **Stonestown** (19th Ave. and Winston, 221-8181), daily at 1:55, 6:05 and 10:15.

CEASE FIRE. Shallow, carelessly made look at the emotional problems many Vietnam vets are still undergoing. Don Johnson does his credible best, but can't overcome a movie that

raises questions that are never answered, a totally artificial look and feeling, and a wife, Lisa Blount, who's from the Morgan Fairchild school of acting. **SAN FRANCISCO:** Galaxy (1285 Sutter at Van Ness, 474-8700), daily at 10 am, 12:10, 2:20, 6:40, 8:50 and 10:50 with additional Sat. and Sun. matinee at 4:30. **EAST BAY:** UA (2274 Shattuck, Berk. 843-1487), daily at noon, 2, 4, 6, 8 and 10.

COCOON. Wonderfully heartwarming, down-to-earth coming together of friendly extraterrestrials and elderly humans in which Don Ameche, Hume Cronyn, Jessica Tandy and Wilford Brimley find the fountain of youth in a movie you'll get so wrapped up in you'll hate for it to end. **SAN FRANCISCO:** Stonestown (19th Ave. and Winston, 221-8181), daily at 3:50 and 8. **Balboa** (38th Ave. and Balboa, 221-8185), daily at noon, 4 and 8.

COLONEL REDL. Detailed story set during the waning days of the Austro-Hungarian empire in which a poor boy is sent to military school. Gratitude makes him fanatically devoted to the lading monarchy for whom he changes his whole personality and becomes the person he wants to be, but pays a stiff price. The film is overlong, but Klaus Maria Brandauer is extraordinary as the outsider destroyed by a dying, duplicitous world. **SAN FRANCISCO:** Gateway (Jackson at Battery, 421-3353), call theater for times.

COMMANDO. **SAN FRANCISCO:** Alexandria (5400 Geary at 18th Ave, 752-5100), daily except Sat. at noon, 2, 4, 6, 8 and 10. Sat. at noon, 2, 4, 6 and 9:45. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556), daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4. **UA** (2274 Shattuck, Berk. 843-1487), daily except Sat. at 12:30, 2:30, 4:30, 6:30, 8:30 and 10:30; Sat. at 12:30, 2:30, 4:30, 6:30 and 10.

DANCE WITH A STRANGER. True 1950s story of Ruth Ellis, who murdered lover David Blakely and because the last woman to be executed in England. Miranda Richardson, as Ellis, more than does her justice, but despite other good performances by Ian Holm as her devoted friend and Rupert Everett as Blakely we never witness the passion that brought about such a crime. Worth seeing for Richardson's performance, however. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate, 771-0102), daily at 5, 7 and 9 with Sat. and Sun. matinees at 1 and 3. **EAST BAY:** Rialto (Gillman near 7th St., Berk. 526-6669), daily at 8:15 with Sat. and Sun. matinee at 4:25.

DEATH WISH III. **SAN FRANCISCO:** Alhambra (Polk and Green, 775-5656), daily at 12:30, 2:25, 4:20, 6:15, 8:10 and 10. **Empire** (85 West Portal at Vicente, 661-5110), Fri.-Sun. at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4. Mon.-Thurs. at 7 and 9. **EAST BAY:** Century (8201 Oakport, Oakl. 562-9990), Fri.-Sun. at 5:35, 7:40 and 9:45 with Sat. and Sun. matinees at 1:35 and 3:35; Mon.-Thurs. at 7:10 and 9:10.

OIM SUM. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate, 771-0102), call theater for times. **EAST BAY:** California (Kittredge at Shattuck, Berk. 848-0602), daily at 1, 3, 5, 7 and 9.

THE DOCTOR AND THE DEVILS. Nineteenth-century doctor of anatomy Timothy Dalton's hot to experiment, but cadavers are hard to come by till petty thieves Jonathan Pryce and Stephen Rea find murder profitable and keep Dalton well supplied. It's all a bit dark and overwrought, but Twigg really branched out as a serious actress in this one. **SAN FRANCISCO:** Galaxy (1285 Sutter at Van Ness, 474-8700), daily at 10:10 am, 12:10, 2:10, 6:20, 8:20 and 10:30, with additional Sat. and Sun. matinee at 4:15.

THE 400 BLOWS. Newly restored 35mm Scope print of Francois Truffaut's 1959 first feature film, in which 13-year-old

continued next page

B A Y A R E A Theater & Dance

GRAND REOPENING OF THE
Oakland Ensemble Theatre
at its new home in the Alice Arts Center, 1428 Alice Street near 14th in downtown Oakland



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3 Epitaphs

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\$16.50, \$14, \$10.50 (\$13.50, \$11, \$7.50 students) Fri. & Sat.

Tickets available through Cal Performances Ticket Office, Ticketron and BASS outlets, & STBS/Union Square. Group discount available.

CHARGE BY PHONE: 642-9988

UC Berkeley

continued from previous page

Jean-Pierre Leaud is faultless as the lonely, unloved young adolescent who ends up in reform school, more from lack of understanding than anything else. A little classic. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102) daily at 6:30 and 10:30 with Sat. and Sun. matinee at 2:30.

GEORGE STEVENS — A FILMMAKER'S JOURNEY: Director Stevens' son has made a surprisingly impartial as well as informative and nostalgic documentary about his perfectionist father, who placed quality high above quantity. Fascinating film clips reveal his versatile range, and interviews with those who knew him and revelatory comments make this a portrayal that's first-class all the way. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669) daily at 7 and 9:30 with Sat. and Sun. matinees at 2 and 4:30.

THE GODS MUST BE CRAZY. South African director Jamie Uys' indelible film shows what happens when totally uncivilized Bushman Xi finds a Coke bottle, thinks it's a god and tries to give it back when it turns out to be evil. A mélange of satire, irony, wit and slapstick that only occasionally lapses into

boredom. **SAN FRANCISCO: Vogue** (Sacramento and Presidio, 221-8181) daily at 1:30, 3:45, 6, 8:15 and 10:25. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487) daily at 1:30, 3:45, 6, 8:10 and 10:20.

INVASION USA. **EAST BAY: Parkway** (1834 Park at E 18th Ave., Oakl. 835-3535) daily at 6:10 and 10:15.

JAGGED EDGE. Jeff Bridges' wealthy wife is horribly done to death, and since he has no money he's the prime suspect. Onetime lawyer Glenn Close comes out of retirement to take on his case against not-only-concerned-with-justice O.A. Peter Coyote, and the thrills and chills will keep you glued to the screen every second. **SAN FRANCISCO: Northpoint** (Powell at Bay, 989-6060) daily at 1, 3:15, 5:30, 7:45 and 10. **EAST BAY: Grand Lake** (3200 Grand, Oakl. 452-3556) daily at 6:10, 8:25 and 10:35 with Sat. and Sun. matinees at 1:35 and 3:45. **UA** (2274 Shattuck, Berk. 843-1487) daily at 1:15, 3:30, 5:45, 8 and 10:05.

THE JOURNEY OF NATTY GANN. True story of 14-year-old Meredith Salenger's cross-country search for father Ray Wise when he has to leave her in 1935 Depression-ridden

Chicago for work in Seattle. The odds are unbelievable and do go on a bit, but the scenery's gorgeous and Salenger's a budding beauty with boundless talent who's a delight to watch. **EAST BAY: Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285) daily at 5, 7:15 and 9:30 with Sat. and Sun. matinees at 12:30 and 2:45.

JOSHUA THEN AND NOW. Obnoxious as a boy and still obnoxious now James Woods, a Jew, marries married gentle Gabrielle Lazure with nary a divorce in sight, and through the supposed comedy spans four decades no one ages, and Woods can't do comedy. Only Alan Arkin is a gem as Woods' in-and-out-of-jail father who uproariously Bible-teaches his son about sex, history and education. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102) daily at 5:30, 7:45 and 10:15 with Sat. and Sun. matinees at 1 and 3:15.

JULES AND JIM. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102) daily at 8:30 with Sat. and Sun. matinee at 4:25.

KISS OF THE SPIDER WOMAN. Set in a South American jail cell, the movie brings homosexual William Hurt together

with entirely disparate political fanatic Raoul Julia. To make their existence bearable, the romantic Hurt tells the realist Julia melodramatic '40s movie plots, and before film's end a slow and subtle exchange has been made. It's Julia's best film to date, and Hurt's mesmerizing. **SAN FRANCISCO: Clay** (2261 Fillmore at Clay, 346-1123) daily at 2, 4:30, 7 and 9:30. **EAST BAY: Elmwood** (College and Ashby, Berk. 848-0931) daily at 7:30 and 9:45 with Sat., Sun., Mon., and Wed. matinees at 12:15 and 2:30.

KRUSH GROOVE. **SAN FRANCISCO: Stonestown** (19th Ave. and Winston, 221-8181) daily at 1:45, 4:50, 6:15, 8:30 and 10:30. **Galaxy** (1285 Sutter at Van Ness, 474-8700) daily at 10:15 am, 12:15, 2:15, 6:15, 8:15 and 10:15 with additional Sat. and Sun. matinee at 4:15. **EAST BAY: Century** (8201 Oakpoint, Oakl. 562-9990) Fri.-Sun. at 5:30, 7:30 and 9:30 with Sat. and Sun. matinees at 1:30 and 3:30. Mon.-Thurs. at 7 and 9. **UA** (2274 Shattuck, Berk. 843-1487) daily at 12:15, 2:15, 4:15, 6:15, 8:15 and 10:15. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285) daily at 6:8 and 10 with Sat. and Sun. matinees at noon, 2 and 4.

LA CHEVRE. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200) daily at 7:30 and 9:30 with Sat., Sun. and Wed. matinees at 1:30, 3:30 and 5:30. **Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038) call theater for times.

LOST IN AMERICA. When ad man Albert Brooks is lured instead of being promoted to v.p., he and wife Julie Hagerty sell everything, buy a motor home and head for Las Vegas and remarriage with \$190,000, determined to become society dropouts, but Hagerty gambles the money away and life suddenly looks very different. Good concept, but Brooks is so obnoxious and Hagerty so innocuous that, despite a few laughs, it's almost impossible to care. **SAN FRANCISCO: Regency III** (420 Mason at Geary, 781-1541) daily at 12:45, 5 and 9:30.

LOUIE BLUIE. **EAST BAY: Northside** (1828 Euclid, Berk. 841-6000) daily at 6:45, 8:30 and 10:15 with Sat. and Sun. matinees at 1:30, 3:15 and 5.

MACARONI. **SAN FRANCISCO: Regency III** (420 Mason at Geary, 781-1541) daily at 1:30, 3:35, 5:40, 7:45 and 9:50.

MAD MAX BEYOND THUNDERDOME. The first half's great Mad Maxism, with Mel Gibson discovering Tina Turner's Bartertown with its Underworld turning pig feces into methane and its battle-to-the-death Thunderdome. But instead of just pausing for breath, the movie dwells far too long on a sylvan sequence, and the thrill's gone. Even Turner chasing Gibson *Road Warrior*-style can't bring it back. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185) daily at 2:20, 6:40 and 10:55. **EAST BAY: Parkway** (1834 Park at E 18th Ave., Oakl. 835-3535) daily at 8:10 with Sat. and Sun. matinees at noon and 4:05.

MARIE, A TRUE STORY. Sissy Spacek stars in the true story of a young woman who leaves her brutish husband and takes her three youngsters to Tennessee. There she puts herself through college, then gets a state government job courtesy of Jeff Daniels, and blows the whistle on a clerical scam. The movie, unfortunately, whizzes through it all, and Spacek seems to be trying out for sainthood. **SAN FRANCISCO: Bridge** (3010 Geary at Blake, 751-3212) daily at 5:45, 8 and 10:10 with Sat., Sun. and Wed. matinees at 1:15 and 3:30. **EAST BAY: Grand Lake** (3200 Grand, Oakl. 452-3556) daily at 7 and 9:30 with Sat. and Sun. matinees at 2 and 4:30.

MAXIE. Set in San Francisco story of a long-dead silent movie actress, killed on her way to Hollywood and stardom, whom Mandy Patinkin inadvertently brings back to life. She decides to inhabit his wife's body, with some wild results since the two women are totally opposite. Glenn Close plays both parts, but it's all too cute and everyone tries too hard for it to work. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185) daily at 2:10, 6:10 and 10:10.

MISHIMA. As long as Ken Ogata's on screen as Mishima, one gets some idea of Japan's controversial homosexual writer's character, but he's used mainly to preface the film's four parts, three of which deal with Mishima's books via stylized sets that cast little light on the bizarre man and events that led to his suicide by disembowelment or involve us enough to care. **SAN FRANCISCO: Lumiere** (1572 California at Polk, 885-3200) daily at 7 and 9:30 with Sat., Sun. and Wed. matinees at 2 and 4:30. **EAST BAY: Act** (2128 Center at Shattuck, Berk. 548-7200) daily at 12:30, 2:40, 4:50, 7:10 and 9:30.

MORONS FROM OUTER SPACE. **SAN FRANCISCO: Ghirardelli** (Beach at Oak, 775-7547) call theater for times.

MY OTHER HUSBAND. This is a sort of situation comedy in which Miou-Miou lives and works in Paris with husband Roger Hannin and their ten-year-old son, then for four days of each week works a second job in Normandy and goes home to Eddy Mitchell and their two children. Many of the moments are delightful and Miou-Miou enchanting, but the denouement turns serious, slows down the action and makes the movie much too long. **SAN FRANCISCO: Cannery** (2801 Leavenworth at Beach, 441-6800) daily at 7 and 9:15 with Sat. and Sun. matinees at 2 and 4:30.

PEE WEE'S BIG ADVENTURE. Very offbeat character Pee Wee Herman's movie debut about a man with a Rube Goldberg-like homelife whose overpowering passion is his bright red semi-Bondian bicycle. It's stolen, and his insane pursuit of it provides the movie with a plethora of more-smile-than-guffaw sight gags. How much you'll like all this depends on how much you like the tight-suited, red-bow-tied, nasal Pee Wee. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave, 752-5100) daily at 3, 6:35 and 10:05.

PERIL. Christophe Malavoy is hired by wealthy industrialist Michel Piccoli and his highly seductive wife Nicole Garcia to teach their beautiful teenage daughter the guitar. Garcia quickly seduces Malavoy as there's one strange happening after another involving assassination, jealousy and espionage, but one waits in vain for a unifying theme to emerge. Eventually, what was well set up is finally dissipated for lack of local point. **SAN FRANCISCO: Four Star** (2200 Clement at 23rd Ave, 752-2650) call theater for times. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669) daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

PLENTY. **SAN FRANCISCO: Metro** (Union and Webster, 221-8181) daily at 12:45, 3:15, 5:45, 8:15 and 10:40. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487) call theater for times.

PRIZZI'S HONOR. John Huston's near-miss, wickedly satirical look at American Mafia family life that has some very funny moments but also slow ones, not helped by gang member Jack Nicholson playing a character part rather than a lead. Kathleen Turner's Nicholson's tax consultant wife/cum Mafia hitperson who doesn't understand family loyalty. Brilliant concept only a little tarnished in the telling. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa, 221-8185) daily at noon, 4:20 and 8:40.

RE-ANIMATOR. **SAN FRANCISCO: Empire** (85 West Portal at Vicente, 661-5110) call theater for times. **EAST BAY: Oaks** (1875 Solano, Berk. 526-1836) daily at 8 with Sat. and Sun. matinee at 4:05.

SILVER BULLET. Disappointing and surprisingly short on special effects, the movie's supposed to be about a werewolf who's dismembering the inhabitants of a small town. Overall, the monster's not much more frightening than Smokey the Bear on a bad day, main figure Gary Bussey's a drunken slob and the movie gives away too much too soon, but the way it's all done, who cares? **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535) call theater for times.

SWEET DREAMS. Jessica Lange's extraordinary as legendary country singer Patsy Cline, followed closely by second husband Ed Harris and mother Ann Wedgeworth, but the movie concentrates so much on Cline's singing that the story of their lives is barely touched upon. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness, 474-8700) daily at 11:30 am, 1:45, 7:30 and 10 with additional Sat. and Sun. matinee at 4:45. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487) daily at 1, 3:45, 6, 8:10 and 10:20.

TEEN WOLF. Average teen Michael J. Fox inherits father James Hampton's werewolf tendencies, and with them powers that take his basketball team from cellar to championship status. Alas, he looks more like a reject from *Planet of the Apes*, and even the pounding score can't make up for lack of talent,

dialogue and credibility. **SAN FRANCISCO: Empire** (85 West Portal at Vicente, 661-5110) call theater for times. **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535) daily at 8:15 with Sat. and Sun. matinees at 1 and 4:30.

TO LIVE AND DIE IN L.A. **SAN FRANCISCO: Royal** (1529 Polk at California, 474-2131) daily at 1, 3:20, 5:40, 8:10 and 10:30. **Empire** (85 West Portal at Vicente, 661-5110) Fri.-Sun. at 5:30, 7:50 and 10:15 with Sat. and Sun. matinees at 1 and 3:20. Mon.-Thurs. at 7:05 and 9:10. **EAST BAY: Albany** (1115 Solano, Albany, 524-5656) daily at 1:45, 4:15, 6:45 and 9:00. **Century** (8201 Oakpoint, Oakl. 562-9990) Fri.-Sun. at 5:40, 8:10 and 10:20 with Sat. and Sun. matinees at 1 and 3:20. Mon.-Thurs. at 7:05 and 9:25. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285) daily at 5, 7:30 and 10 with Sat. and Sun. matinees at noon and 2:30.

WETHERBY. Intensely over-fragmented look at the well-bred British, who never question a total stranger's appearance at teacher Vanessa Redgrave's very civilized little dinner till he turns up again at her house the next day and blows his brains out. The film cuts back and forth between everyone involved, so much so the intellectual effort wears one out, but Ian Holm and Judi Dench are outstanding, with Redgrave even more so. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate, 771-0102) daily at 5:30, 7:30 and 9:30 with Sat. and Sun. matinees at 1:30 and 3:30. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669) daily at 6:20 and 10:10 with Sat. and Sun. matinee at 2:30.

THE WOMEN. **SAN FRANCISCO: Mercury** (2240 Union at Stener, 563-7300) daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

REPERTORY THEATERS

SAN FRANCISCO

CINEMATHEQUE: Sat/2: DRUMS ACROSS THE SEA at 8 pm. Sun/3: JUNGLE GIRL at 8 pm. SF Art Institute, 800 Chestnut, 558-8129.

NOE VALLEY: Fri/1: TOM JONES at 8 1021 Sanchez, 282-2317.

PARKSIDE: Fri/1: GHOSTBUSTERS at 8:50 plus THE BROTHER FROM ANOTHER PLANET at 6:50 and 10:50. Sat/2: EMERALD FOREST at 3:30 and 8:15 plus SILVERADO at 5:45 and 10:20. Sun/3: PUMPING IRON II — THE WOMEN at 4:15 and 8 plus PUMPING IRON I at 2:30, 6:15 and 10. Mon/4 and Tues/5: ANIMALS ARE BEAUTIFUL PEOPLE at 9 plus WHERE THE GREEN ANTS DREAM at 7. Wed/6: OCEAN FEVER II at 7 and 9. Thurs/7: THE COCA-COLA KID at 7 plus INSIGNIFICANCE at 8:50. Taraval at 19th Ave. 661-1940.

RED VICTORIAN: Fri/1 and Sat/2: THE LAST WALTZ at 2:15, 7:15 and 9:30. Sun/3 and Mon/4: COUSIN COUSINE at 2:15, 7:15 and 9:10. Tues/5 and Wed/6: BICYCLE THIEF at 2:15, 7:15 and 9:10. Thurs/7: MY OREAM OF FRANK BIERKOPF'S DREAM at 2:15, 7:10 and 9:30. 1659 Haight, 863-3994.

ROXIE: Fri/1: WHERE'S PICONE? at 7:15 and 9:15. Sat/2: BEAUTY AND THE BEAST at 4:30 and 8 plus DRPHEUS at 6:15 and 9:45. Sun/3: L'AVANTURA at 4:30 and 9:15 plus RED DESERT at 2:15 and 7. Mon/4: MIRACLE IN MILAN at 4:30 and 9:45. Tues/5: THROUGH A GLASS DARKLY at 6:30 plus WINTER LIGHT at 8:15 and THE SILENCE at 9:45. Wed/6: MURMUR OF THE HEART at 8 plus FORBIDDEN GAMES at 6:15 and 10:10. Thurs/7: THE DIARY OF A LOST GIRL at 8 plus MAECHEN IN UNIFORM at 6:15 and 9:45. 3117 16th St. 863-1087.

STRAND: Fri/1: THE NINTH CONFIGURATION at noon, 4:20 and 8:45 plus ALTER STATES at 2:25 and 6:45. Sat/2: GREMLINS at 2:05, 6:05 and 10:05 plus E.T. at noon, 4 and 8. Sun/3: THE STUFF at 1:45 and 7:15 plus THE GREMLINS at 3:25 and 8:55 and THE DAY OF THE TRIFFIDS at noon and 5:30. Mon/4: FORTUNE AND MEN'S EYES at 4 and 9:50 plus THE BOYS IN THE BAND at 2 and 8 and MIGHTY COWBOY at noon and 6. Tues/5: BREAKFAST AT TIFFANY'S at noon, 4:30 and 9 plus DINNER AT 8 at 2:20 and 7. Wed/6: MACBETH at 1:40, 5:25 and 9 plus TOUCH OF EVIL at noon, 3:40 and 7:20. Thurs/7: STREETWISE at noon, 3:50 and 7:40 plus PIXOTE at 1:40, 5:30 and 9:25. 1127 Market at 7th St. 621-2227.

WORLO: Fri/1-Wed/5: THE OPIUM WAR at 2:45, 6:15 and 9:45 plus WELLS UP IN MY HEART at 1, 4:30 and 8. Thurs/6: FATHER AND SON plus AH YING, call theater for times. 644 Broadway, 391-1393.

YORK: Fri/1: THE EMERALD FOREST at 8 plus EXCALIBUR at 5:30 and 10:30. Sat/2: NIGHT OF THE COMET plus WAR OF THE WORLDS and LIFEFORCE, call theater for times. Sun/3: PEE WEE'S BIG ADVENTURE at 1, 4:35 and 8:10 plus GREMLINS at 2:40, 6:15 and 9:30. Mon/4: MAN OF FLOWERS at 8:50 plus MY FIRST WIFE at 7. Tues/5: THE HONEYMOON KILLERS at 8:40 plus MY FIRST WIFE at 7. Wed/6 and Thurs/7: DETECTIVE at 7 and 9. 2789 24th St. 282-0316.

EAST BAY

PACIFIC FILM ARCHIVE: Fri/1: HDLI at 7 plus ARDY SATYA at 9:15. Sat/2: TARANG at 7:30. Sun/3: PANOTI NEHRU at 1, 4:15 and 7:30. Mon/4: PEEPING TOM at 5:30 plus HDLI at 7:40. Tues/5: JUNGLE GIRL at 7 plus BY THE LAW at 9:25. Wed/6: WRITTEN ON THE WIND at 5:30 and 9:50 plus A SUMMER PLACE at 7:25. Thurs/7: AWARA at 8 2625 Durant, Berk. 642-1412.

TELEGRAPH REPERTORY: CINEMA I: Fri/1-Wed/6: THE KING AND I at 7 pm plus HARDLO and MAJUE at 9:15. Thurs/7: ERASERHEAD, call theater for times. CINEMA II: Fri/1-Wed/6: COUSIN, COUSINE at 7:15 plus THE RETURN OF MARTIN GUERRE at 9:15. Thurs/7: MY AUNT NORA at 7 and 8:45. 2519 Telegraph, Berk. 548-2519.

SUPERB PRODUCTIONS: Fri/1: REPO MAN at 7 plus BUCKAROO BANZAI at 9. Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

U.C.: Fri/1: PRIZZI'S HONOR at 5 and 10 plus CHINATOWN at 7:30. Sat/2: DARK STAR at 2:05, 5:50 and 9:35 plus ATTACK OF THE KILLER TOMATOES and HARDWARE WARS at 4 and 7:45 and THE ROCKY HORROR PICTURE SHOW at midnight. Sun/3: EL NORTE at 4:20 and 9:05 plus THE BALLAD OF GREGORY CORTÉZ at 2:15 and 7. Mon/4: THE RICKSHAW BOY at 7:10 plus NEIGHBORS at 5 and 10:05. Tues/5: BDDY DOUBLE at 7:05 plus CRIMES OF PASSION at 5 and 9:20. Wed/6: VIRIDIANA at 7 plus THE EXTERMINATING ANGEL at 5:10 and 9:05. Thurs/7: BLITHE SPIRIT at 7 plus GENEVIEVE at 5:15 and 9:20. 2036 University, Berk. 843-6267.

MUSIC

ROCK ETC.

Bay Guardian music critics offer a selective guide to this week's shows in rock, reggae, folk, R&B, blues, women's, country and western, African and other pop musics

FRIDAY/1

San Francisco

The Blues Survivors: Led by harmonica virtuoso Hummel, this East Bay quartet keeps hard-driving blues and early rock and roll alive and well. 9:30 pm. The Alamo, 1232 Grant 989-7666.

A B A Y A R E A Music

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DANCE & THEATER ADVERTISER

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BAYONE'S



Fri., Nov. 1 & Sat., Nov. 2
Jamco featuring Jamie Davis
\$3 9pm

Sun., Nov. 3
Gaylord Burch
\$3 9pm

Mon., Nov. 4
Mon. Night Football
(no music)

Tues., Nov. 5
Jules Broussard Jazz Dance featuring Nika
\$3 9pm

Wed., Nov. 6
Chalo Eduardo Brazilian Beat & Dancers
\$4

Thurs., Nov. 7
T.B.A.

1062 Valencia, S.F.
(415) 282-2522

Zasu Pitts Memorial Orchestra: This large (15 piece) and fun-loving assemblage of musicians, vocalists and dancers energetically revives the classic '60s soul sounds of Motown, Stax/Volt and Atlantic, the group's latest LP was recently released on Kaleidoscope Records. Tonight the band's show is being videotaped for a KOEO special; phone for details 9 pm, Great American Music Hall, 859 O'Farrell. 885-0750. (Also Sat/2)

The Mud Dogs: The East Bay-based Dogs update the sound of '50s rockabilly through the bebop licks of guitarist Mark Holzinger and a collection of solid original songs. 8:30 pm, The Sixteenth Note, 3160 16th St. 621-1617.

Nighthawks: Featuring the harmonica of Mark Wenner, the guitar of Jim Thackery and the vocals of both, this Varrick recording R&B quartet plays an energetic rockin' blues that has become a nightclub staple in their home area around Virginia, Maryland and DC. 8 pm, Wolfgang's, 901 Columbus. 441-4333.

Son Seals Chicago Blues Band: Bad Axe, the title of his 1984 Alligator LP, says it all about Son Seals, who wields the most ferocious guitar in contemporary Chicago blues — raw and stinging — with suitably gruff vocals to boot; Ron Hacker and the Hacksaws open 9 pm, Last Day Saloon, 406 Clement. 387-6343.

East Bay

JJ Malone, Troyce Key and the Rhythm Rockers: The long time house band at Eli's has reunited and resumed its venerated role, churning out the same tough, wide-ranging urban blues as it has since JJ Malone and saxophonist CA Carr founded the band in Spokane in 1957; guitarists Malone and Key (who operates Eli's) have been near the top of R&B and soul charts, but their natural milieu is the downhome corner blues club. 10 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661 (Also Sat/2.)

The Beach Boys: Not the same sweet surfers who started hangin' ten about 23 years ago, the Boys still trade on rich harmonies and light pop but without once all-important input of long since burned-out genius Brian Wilson, nonetheless, a new single, "Getcha Back," sounding more like the Four Seasons, is drawing some attention to the group's 40th album, *The Beach Boys*. 8 pm, Concord Pavilion, 2000 Kirker Pass, Concord. 762-2277.

Prince Joni and the World Beat Jam: Before it was known as World Beat and all the rage in Bay Area clubs, Joni Haastrip was blending his West African roots with pop, rock and jazz for infectious, multi-dimensional dance music. Ashkenaz, 1317 San Pablo, Berk. 525-5054. 9:30 pm (Also Sun/3 B.15 pm, The Stone, 412 Broadway. 391-8282. 8:15 pm.)

Mitch Woods and His Rocket 88's: Pounding keyboardist Woods, ably abetted by honking saxman John Firman, revives the sound of the late '40s/'50s American rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

The Robin Flower Band: Accomplished on both mandolin and guitar, singer-songwriter Flower bridges the worlds of new acoustic music and women's music, as her last LP, *1st Dibs* (Flying Fish), reveals. 9 pm, Freight and Salvage, 1827 San Pablo, Berk. 548-1761.

SATURDAY/2

San Francisco

Barry Melton and John Cipollina: The blues-rock foundation of the '60s "San Francisco Sound" is clung to by Cipollina, who fronted Quicksilver Messenger Service with his eccentric, stinging guitar leads and Dinosaur guitarist Melton of the Fish, who updates his hippie rock and roll with current material and the enthusiasm of an "old guy" who still loves to boogie. 9:30 pm, The Saloon, 1232 Grant. 989-7666.

Maxine Howard and Her Down Home Blues Band: For raw intensity and gut-level feminism, few blues singers can match the underrated Oakland vocalist. Howard returns fresh from a stint in Switzerland. 9 pm, Full Moon Saloon, 1725 Haight. 668-6190.

Taj Mahal: From an academic background in animal husbandry and ethnomusicology, Taj (born Henry St. Clair Fredericks) developed into one of the 1970s more creative explorers of black music, from blues and ragtime to calypso and reggae, he performs solo, singing to his own accompaniment on guitar, piano, harmonica and various other instruments. 9 pm, Last Day Saloon, 406 Clement. 387-6343.

Warren Zevon: He was the great wry hope of LA singer-songwriter folk-rock in the late '70s jamming musical punch and acerbic lyrics into a sagging form, he triumphed over the personal obsessions which threatened to wipe him out, but never regained his early creative momentum and has remained an idiosyncratic and likeable but tangential pop figure. 8 pm, The Stone, 412 Broadway. 391-8282.

Oingo Boingo: Somewhere along the line, this onetime bizarre theatrical revue devolved into a mediocre, self-important new wave band with quirky sounds and a lot of pretense; inconsistent post-punk psychedelac garage band, Wall of Voodoo, opens 8 pm, Warfield Theatre, 982 Market. 276-2277.

East Bay

Howard Jones: The man who sings "Life in One Day" pulls off synth-pop gimmicks in a one-man band, aiming to inject humanity into the machine but coming up empty with vapid philosophical lyrics; in a grotesquely mismatched bill, Marshall Crenshaw, who writes and sings delightfully ringing rockabilly-tinged pop tunes, opens, 8 pm, Concord Pavilion, 2000 Kirker Pass, Concord. 276-2277.

Mark Naftalin and His R&B Revue: Marin-based Naftalin, who first came to public attention in the mid-'60s with the Paul Butterfield Blues Band, plays blues piano. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

SUNDAY/3

East Bay

Sonny Rhodes and His Texas Twisters: Texas-born guitarist/singer Sonny Rhodes, a Californian since the mid-'60s, plays blues guitar in the style of T-Bone Walker and JJ Parker. 9 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661 (Also Wed/6.)

MONDAY/4

San Francisco

Blue Riddim Band: The last thing you might expect from a white pop band from Kansas City is lifting, in-the-pocket reggae, but Blue Riddim pulls it off with line singing, sterling musicianship and an engaging party spirit. 10:30 pm, I-Beam, 1748 Haight. 668-6023.

TUESDAY/5

San Francisco

John Renbourn & Stefan Grossman: Two virtuoso guitarists — Even Dozen Jug Band veteran Grossman, New York-born but prominent in England's late '60s blues revival, and Pentangle co-founder Renbourn — explore the intricacies and pleasures of acoustic ragtime, folk and blues. 8 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

WEDNESDAY/6

San Francisco

Christy Moore: One of the founders of the Irish folk group, Planxty, Moore has long been considered one of the Emerald Isle's finest singers of traditional Irish songs and airs. 7:30 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

East Bay

Alternare Roots: Exploring eclectic roots musics from

country and bluegrass to blues and boogie, this alternative-to-pop band includes dobro/steel guitarist Mayne Smith, "utility infielder" Ray Bieri, liddler Tony Marcus, bassist Sam Siggins and guitarist John Lumsdaine, with this week's special guest Agi Ban. 8 pm, Freight & Salvage, 1827 San Pablo, Berk. 548-1761.

THURSDAY/7

San Francisco

Bonnie Hayes: The popular rock singer and band leader gets up close and personal in a solo gig, accompanying herself on piano. 7 pm, Baybrick, 1190 Folsom. 431-8334.

Ralph Stanley & the Clinch Mountain Boys: Bluegrass pioneer Ralph Stanley fronts his hot pickin' band with dazzling banjo pyrotechnics. 8 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

JAZZ

A selective guide to live jazz at local clubs and theaters.

FRIDAY/1

San Francisco

Jules Broussard: One of the Bay Area's most versatile jazzmen, Broussard blows the sounds of bebop and blues from his saxophone. 9 pm, Roland's, 3309 Fillmore. 921-7774 (Also Wed/6 and Thurs/7.)

Ella Fitzgerald: The first lady of scat who scored her first hit, "A-Tisket, A-Tasket" in 1938 with Chick Webb's orchestra, continues to swing through jazz and pop tunes with *continued next page*

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Gunter Schuller conducts the San Francisco Contemporary Music Players at Herbst Theatre: All-American program of works by Bourland, McKinley, Thow, Imbrie, Schuller. B.P.M. Tickets \$15/\$13/\$11. 392-4400.

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RALPH STANLEY & The Clinch Mountain Boys

Fri., Nov. 8 8:30 p.m. Tix \$9

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Sat., Nov. 9 8:30 p.m. Tix \$8.50

MOSE ALLISON

with George Marsh & Mel Graves

Sun., Nov. 10 8:00 & 10:30 p.m. Tix \$12

JERRY JEFF WALKER & His Band

Tues., Nov. 12 8:00 & 10:30 p.m. Tix \$10

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— Also at these selected Bay Area theatres & Drive-ins —

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Oakland - Century Complex
Pinole - Century 9 Cinema
Pleasant Hill - Regency Cinema
Newark - Cinedome 7 West
Berkeley - Berkeley
Hayward - Hayward 5 Cinema
Dublin - Dublin Place Cinema
Oakland - Coliseum Drive-In
Union City - Union City Drive-In
Antioch - Stamm
Vallejo - Cine
Concord - Solano Drive-In
PENINSULA
Burlingame - Hyatt Cinema
Redwood City - U.A. Redwood 6

PENINSULA
Mtn. View - Century 10 Cinema
Redwood City - Redwood Drive-In
Burlingame - Burlingame Drive-In
SAN JOSE
San Jose - Meridian Quad
San Jose - Oakridge 6 Cinema
San Jose - Saratoga 6 Cinema
San Jose - Capitol Drive-In
MARIN
San Anselmo - Tamalpais
NORTH COUNTIES
Santa Rosa - U.A. Movie
Napa - Cinedome
Fairfield - Solano Mall
Vacaville - Vacaville

continued from previous page

peerless charm, even as her voice deepens and roughens with age. 9:30 and 11:30 pm, Venetian Room, Fairmont Hotel, California and Mason. 772-5163. (Also Sat/2-Thurs/7)

Filip Nunez and Buddy Montgomery: Jazz pianist Nunez, now joined by Montgomery, has performed with such notables as Wes Montgomery, T-Bone Walker, Ella Fitzgerald, Big Mama Thornton and Jimmy Witherspoon. Buddy Montgomery, Wes's piano-playing brother, share the bill. 10 pm, Old Poodle Dog, 161 Sutter. 339-9151. (Also Wed/6 Montgomery solo.)

Herbie Mann Quartet: A long-standing popular flutist who wedded jazz with African and Brazilian music in the early 1960s, Mann has explored all manner of fusions, including rock and pop, but is likely to play more straightforward jazz with his quartet. 9:30 and 11 pm, 12:30 am, Kimball's, 300 Grove. 861-5585. (Also Sat/2)

East Bay

Eddie Duran: The splendid veteran San Francisco guitarist, who shows up frequently on mellow and tasteful Concord Jazz recordings, swings lightly in the impeccable quartet format of pianist Al Plank, drummer Vince Laleano and bassist Larry Grenadier. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

Teddy Edwards Quartet: A pioneer of the bebop scene on L.A.'s historic Central Avenue in the 1940s and '50s, Mississippi-born tenor saxophonist Teddy Edwards developed a warm and vigorous sound that has been heard with the legendary Gerald Wilson Orchestra as well as in classic hard-bop small groups, his quartet includes John Parsons, piano, Wyatt "Bull" Rutherford, bass and Eddie Moore, drums. 9 and 10:30 pm, Concepts Cultural Gallery, 2267 Telegraph, Oakl. 451-9072.

Tuck & Patti: Perhaps the finest jazz duo working in the Bay Area, phenomenal guitarist Tuck Anderson weaves astounding figures in and around Patti Cathcart's eloquent vocals and scat; they perform on an eclectic world music bill with the African-based sounds of Kimante Asanti and Something Else, and Dennis Kaufman and the Air Caribe Steel Drum Band. This costume ball is a benefit for the center. 9:30 pm, Everybody's Creative Arts Center, 2267 Telegraph, Oakl. 451-1230.

SATURDAY/2**San Francisco**

Dick Conte: Local jazz radio personality Conte unfolds his jazz piano chops, revealing the bop and blues he's picked up over the years of spinning discs and jangling ivories. 9 pm, Washington Square Bar and Grill, 1707 Powell, 982-8123.

Asian American Jazz Festival: The fifth annual version of the festival which presents the Asian-American sound of jazz closes with Visions, a Los Angeles-based fusion septet founded by saxophonist Alan Furutani. Maiden Japan opens, featuring guitarists Dave Yamasaki and Peter Fuji, with special guest, Seattle keyboardist Dooms Tsutakawa. 8 pm, Baha'i Center, 170 Valencia. 668-2641.

Steve Kindler and friends: Celebrating the release of his new album, *Automatic Writing*, Portland-bred Kindler, who has played with fusion and rock giants Jan "Miami Vice" Hammer and Jeff Beck explores his eclectic original compositions on violins, synthesizers and guitars. 8 pm, Noe Valley Ministry, 1021 Sanchez. 282-2317.

East Bay

Dick Whittington, Frank Tusa and Jimmy

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Giancarlo Planni
WHERE'S PICONE?
7:15, 9:15

Sat • Nov 2
Double Cocteau
BEAUTY AND THE BEAST
4:30, 8:00
ORPHEUS
6:15, 9:45

Sun • Nov 3
Antonioni
L'AVVENTURA
4:30, 9:15
RED DESERT
2:15, 7:00

Mon • Nov 4
Double De Sica
MIRACLE IN MILAN
8:00
UMBERTO D
6:15, 9:45

Tues • Nov 5
Bergman Trilogy
THROUGH A GLASS DARKLY
6:30
WINTER LIGHT
8:15
THE SILENCE
9:45

Wed • Nov 6
Louis Malle and Rene Clement
MURMUR OF THE HEART
8:00
FORBIDDEN GAMES
6:15, 10:00

ROXIE
3117 16th (at Valencia) 863-1087

Robinson: The tireless bop-inspired fingers of pianist Whittington spin out attractive patterns of bebop, ballads and standards in a more-than-lounge trio with Tusa and Robinson. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

SUNDAY/3**San Francisco**

Mike Lipskin: Stride piano comes up as an occasional accent in modern jazz, but Lipskin plays the real thing with the commitment and steady left hand of a true believer. 9 pm, Washington Square Bar and Grill, 1707 Powell, 982-8123. (Also Tues/5)

Conjunto Cespedes: With a new album, *Guira Con Son* (Caldero Records), this eight-piece band organized around the Cuban Cespedes family, becomes the Bay Area's foremost promulgator of the Cuban son — the traditional idiom which gave rise to salsa — created in a rich acoustic blend of guitars, bass, congas, percussion and voice. Sun. 4 pm, El Rio, 3158 Mission. 282-3325

The Zakir Hussain Rhythm Experience: An extraordinary master of Indian tabla, Hussain leads an ensemble which sweeps through the rhythms of India, Africa, Indonesia and Cuba, with Vince Delgado, Benji Wertheimer, Syed Arshad, Aushim Chaudhuri and Dana Pandey, and special guests Anthony Hidon and jazz reed virtuoso Mel Martin. 8 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

East Bay

Nova Ghost Sect-tet: This daring jazz ensemble spins around the composing and arranging of tenor saxophonist Ghasem Batamunt, with Wayne Wallace on trombone, James Lewis on bass and Dadi Komolafe on flute, for this performance, additional percussionists, dancers and poet Curtis Lyle will be on hand. 7 and 9 pm, Concepts Cultural Gallery, Jenny Lind Hall, 2267 Telegraph, Oakl. 451-9072.

MONDAY/4**San Francisco**

Joyce Cooling Quartet: Cooling, a sensitive accompanist and intriguing jazz soloist leads her own quartet. 9:30 pm, Pasadena lounge, 1875 Union. 922-4498.

Madeleine Eastman and friends: Eastman is one of the excellent jazz singers in the Bay Area, her straightforward style heard in the past with the Full Faith and Credit big band. 9 pm, Roland's, 3309 Fillmore. 921-7774

WEDNESDAY/6**San Francisco**

Ed Kelly Trio: One of the leading lights of the Bay Area jazz scene, pianist/educator Kelly is a master of jazz styles from boogie woogie and stride to bebop and free and he often mixes them intriguingly in one number. 9:30 pm, Zorba's, 4026 24th St. 285-7070.

Chick Corea Elektric Band: Although ECM just released this restless keyboardist's *Septet*, music for string quartet, piano, flute and french horn, Corea is bringing his electric fusion band into town for his pop audience, which means his tricky compositions and elegant playing may be competing for attention with fusion bombast. 8 pm, Wolfgang's, 901 Columbus. 441-4333.

East Bay

Mary Stallings and Merrill Hoover: Singer Stallings, whose sensuous, soulful and playful stylings have been heard in the past with Dizzy Gillespie, Earl Hines and Count Basie, is joined tonight by Merrill Hoover. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

Susan Muscarella: A versatile composer and player on electric and acoustic keyboards, Muscarella explores her various jazz styles with a trio featuring Mark Van Wageningen and John Xepoleas. 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

THURSDAY/7**San Francisco**

Cedar Walton Trio: An elegant pianist at the hard-edge of the bebop tradition, the Dallas-born Walton played with the Benny Golson-Art Farmer Jazztet and Art Blakey's Jazz Messengers in the 1960s, has played with George Coleman, Harold Land and many others in recent years, and has recorded several fine albums with his own groups playing original compositions; the trio format will allow a thorough appreciation of his finely-crafted technique. Kimball's, 300 Grove. 861-5555.

Dick Whittington and Eddie Duran Trio: The ubiquitous jazz pianist Dick Whittington, whose graceful bop and standards stylings are heard 'round the bay, joins the trio of superbly swinging guitarist Eddie Duran. 10 pm, Old Poodle Dog, 161 Sutter. 392-0353.

East Bay

Bobbe Norris and Larry Dunlap: With the release of

Hoisted Sails (Palo Alto), singer Norris and pianist Dunlap instantly became the most appealing duos in jazz, partially because of their perfect empathy but even more for Norris's hypnotically sensitive, dusky-toned treatments of jazz standards and seldom-heard ballads. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

Golden Age Jazz Band: An all-star alignment of players from several realms of Bay Area music — Laurie Lewis, Barbara Higbie, Dick Oxtol, Jack Minger, Jim Rothermel — recreates the hot swing of the '20s, '30s and '40s with an affectionate fun-loving spirit. 8 pm, Freight & Salvage, 1827 San Pablo, Berk. 548-1761

CLASSICAL

A complete guide to live classical, experimental and electronic music performances.

FRIDAY/1**San Francisco**

SF Symphony: Erich Leinsdorf conducts selections from Ruggles, Schumann, Mahler and Smetana. 8:30 pm, Davies Hall, Van Ness and Grove. 864-6000. (Also Sat/2 at 8:30 pm. Wed/6 and Thurs/7 at 8:30 pm, Erich Leinsdorf conducts works by Schoenberg and Ravel, plus Dvorak's *Symphony No. 9 in E minor, Opus 95, From the New World*.)

Old First Concerts: Tenor Paul Sperry sings folk songs by classical composers. 8 pm, Old First Church, Sacramento at Van Ness. 474-1608. (Also Sun/3 at 8 pm, classical guitarist Martin Mastik performs.)

East Bay

UC Chorus and Symphony: The chorus and symphony perform selections from Haydn. 8 pm, Hertz Hall, UC Berkeley Bancroft near Telegraph, Berk. 642-9988. (Also Sat/2.)

Berkeley Symphony: The symphony performs Beethoven's *Egmont Overture* and selections by Toru Takemitsu and Frank Martin. 8 pm, First Congregational Church of Berkeley, Dana and Durant, Berk. 527-3436.

Trinity Chamber Concerts: The Circle Wind Ensemble performs Dvorak's *Serenade*, Trinity Chapel, 2320 Dana, Berk. 549-3864. (Also Mon/4 at 8 pm, oboist Jeffery Rathbun, bassoonist David Baroletta and pianist Marc Shapiro perform.)

SATURDAY/2**San Francisco**

Leon Bates and the Audubon String Quartet: Pianist Bates joins with the quartet for an evening of music by Schumann, Ravel and Franck. 8 pm, Herbst Theatre, Van Ness and McAllister. 392-4400.

SF Opera: Maurizio Arena conducts *Falstaff*. 8 pm, War Memorial Opera House, Van Ness and Grove. 864-3330. (Also Tues/5, Sun/3 at 2 pm and Wed/6 at 7:30 pm, Carlo Felice Cillario conducts Puccini's *Tosca*; Thurs/7 at 7:30 pm, Sir John Pritchard conducts Verdi's *Un Ballo in Maschera*.)

Pianists Vera and Patricia Purcell: The Purcell's perform solo and duet selections from Tchaikovsky and Brahms. 8 pm, 301 8th St. 431-6777.

SUNDAY/3**San Francisco**

The SF Chamber Singers: Robert Geary directs Handel's *Dixit Dominus* and other contemporary works. 4 pm, Old First Church, 1751 Sacramento. 759-8624.

MONDAY/4**San Francisco**

SF Conservatory: The conservatory presents the new Conservatory Chamber Players in a concert of music by Schubert, Dvorak and Andrew Imbrie. 8 pm, Heilman Hall, 1201 Ortega. 564-8086. (Also Thurs/7 at 8 pm, The New Music Ensemble, directed by Joan Gallegos.)

SF Contemporary Music Players: Composer Gunther Schuller conducts the players in a concert of 20th century music. 8 pm, Herbst Theatre, Van Ness at McAllister. 392-4400. (Also Thurs/7 at 6 pm, "Performances at Six" features the Trimble-Rosenblum Duo playing works by Bach, Satie, Scott Joplin and Chick Corea.)

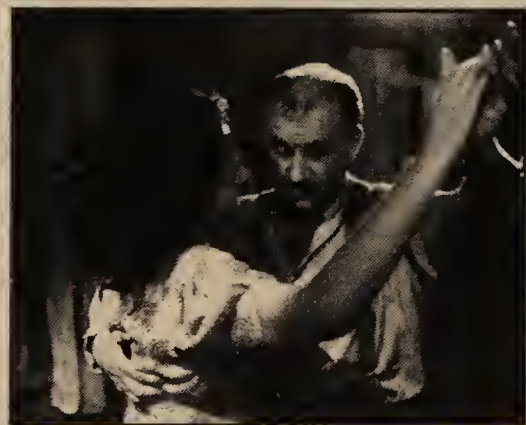
East Bay

Pacific Mozart Ensemble: Richard M. Grant directs the ensemble in works by Bach, Brahms and Vivaldi. 5 pm, St. Mark's Episcopal Church, 2300 Bancroft, Berk. 849-4977.

Amnesty Int'l Film Festival

1985

155 Dwinelle, U.C. Berkeley
November 7 - 10, 1985



West Coast Premiere- Fri. Nov. 8-8:30 p.m.

Angry Harvest

Starring Fassbinder veterans Elisabeth Trissenaar & Armin Mueller-Stahl (Best Actor, Montreal Festival '85). Director Agnieszka Holland (Poland) present, preceded by Gala Reception 6:00 pm.

A Jewish woman, escaping from the Nazis in World War II Poland is rescued by a Polish Catholic farmer, with unexpected and tragic consequences.

Thurs, Nov. 7-7:30 p.m.
A REPORT ON THE PARTY AND THE GUESTS

Director Jan Nemej in person
(Czechoslovakia).

Sat, Nov. 9-8:00 p.m.
MY COUNTRY (BAYANKO)

Director Lino Brocka
(Philippines)

Sun. Nov. 10

1:00 p.m.
(free)

Panel Discussion
Censorship and
Fundamental Rights
with directors
Agnieszka Holland,
Orianda Jemerez Leal
& Cuban poet Angel
Cuandra, former
prisoner of Conscience
(15 yrs.)

2:30 p.m.

FEVER

Director Angieszka
Holland in person

4:30 p.m.

YOL

Director Yilmaz
Gunery (Turkey)

7:30 p.m.

IMPROPER CONDUCT

Director Orlando
Jimenez Leal
(Cuba) in person.

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THEATER

Complete listings for local and touring theatrical productions in the central Bay Area.

OPENING

'Alterations': Oakland Ensemble Theatre opens Michael Abbensett's humorous look at a black immigrant trousseur tailor and his desire to attain "the American Dream" — his own business. **Opens Fri/1** at 8 pm and plays Thurs.-Sat. at 8 pm and Sun. at 2:30 pm through **Dec. 1**. Alice Arts Center, 1428 Alice, Oakl. \$8-\$9, \$35 opening night. 839-5510.

'Whiteman Meets Big Foot': The Dell'Arte Players Company presents an adaptation of R. Crumb's comic strip covering the "most incredible encounter ever." **Opens Fri/1 and Sat/2** at 8 pm, in benefit for Casa El Salvador (282-3094 for details), and plays Thurs.-Sun. at 8 pm. **Through Sun/17** Julian Theatre, 953 Oeharo, SF. \$7-\$9, 647-8098. **Reopens Thurs/21** and plays Thurs.-Sun. at 8 pm. **Through Dec. 8**, Julia Morgan Theatre, 2640 College, Berk. \$7-\$9, 548-7234.

'Sugar Babies': Mickey Rooney and Ann Miller star in the original Broadway production of the hit burlesque musical *Sugar Babies*. The production features blackouts and sketches with showgirls, fan dancers, a ventriloquist and minstrel dancers. **Opens Tues/5** at 8 pm and plays Tues.-Sat. at 8 pm with Thurs, Sat. and Sun. matinees at 2 pm. **Orpheum Theatre**, 1192 Market, SF. \$15-\$29 474-3800.

'Opera Comique': ACT opens a comedy set in a luxurious opera house in Paris where the rich and idle audience members engage in sly intrigue and illicit romance from their box seats. **Opens Wed/6** at 8 pm and plays in repertory through **Dec. 7**. American Conservatory Theater, 450 Geary, SF. \$6.50-\$23 673-6440.

'Levels': Francis Evens directs Bryce Maritano's surreal theater piece about a young business woman, an old bag lady and a stuck elevator. Maritano has written for television's *The New Twilight Zone*, and the theater piece is designed to create "a highly charged" environment where the real and the imaginary intertwine. **Opens Thurs/7** at 8 pm and plays Thurs.-Sat. through **Nov. 16**. Video Free America, 442 Shotwell, SF. \$6-\$8, 397-6061.

ONGOING

'The Majestic Kid': ACT opens its 20th anniversary season with Mark Medoff's Tony Award-winning comedy, *The Majestic Kid*. Edward Hastings directs this story about a idealistic Chicago lawyer who, following in the footsteps of his childhood matinee idol (a hero who bloodlessly snuffed out injustice wherever it lurked), heads west to fight for Indian land rights. Plays Mon.-Sat. at 8 pm with Sat. and some Wed. matinees at 2 pm. **Through Nov. 9**, American Conservatory Theater, 450 Geary, SF. \$7.50-\$23, 673-6440.

'Dh Goddess': Les Nickettes presents a new musical comedy about the second coming. Plays Thurs.-Sat. at 8 pm. **Through Nov. 9**, The Lab, 1805 Divisadero, SF. \$6-\$8, 346-4063.

'Buried Child': Magic Theatre reopens Sam Shepard's 1979 Pulitzer prize-winning drama about a young man returning to his Illinois family farm. The play has been described as exposing "Ma and Pa Kettle with their existential pants down." Plays Wed.-Sat. at 8:30 pm and Sun. at 2 and 7:30 pm. **Through Nov. 12**, Magic Theatre, Fort Mason, Marina and Buchanan, SF. \$11-\$13 441-8822.

'Playing For Time': Simon L. Levy directs Arthur Miller's latest drama, set in the horrors of a Nazi concentration camp and based on the experiences of French Resistance activist and singer Fania Fenelon, one of the "orchestra girls" in Birkenau Concentration Camp. Plays Wed.-Sat. at 8 pm and Sun. at 3 and 7:30 pm. **Through Nov. 16**, One Act Theater Company, 430 Mason, SF. \$9-\$12, 421-6162.

'The Pursuit of Happiness': W.B. Higgs directs a play with music about the San Francisco Financial District and the dreams and realities that drive the lives of those who live there. The world premiere features music by W.B. Higgs and lyrics by Steve Omid. Plays Thurs.-Sat. at 8 pm. **Through Nov. 16**, Valencia Rose, 766 Valencia, SF. \$7 584-5678 or 863-3863.

'About Face': Richard Seyd directs the Eureka Theatre Company's production of Oario Fo's newest comedy. Fo, one of Italy's most popular playwrights, mixes farce and political satire in a story in which the head of Fiat Motors has plastic surgery after a bungled kidnapping by the Red Brigade. His face ends up looking like one of his assembly-line workers, which leads to surprising consequences. Plays Wed.-Sun. at 8 pm. **Through Nov. 17**, 2730 16th St., SF. \$11-\$13, 558-9899.

'Cat on a Hot Tin Roof': Susan Jackson-Woodruff directs Tennessee Williams' searing drama about a Southern family facing the death of its patriarch. Plays Fri. and Sat. at 8 pm. **Through Nov. 23**, Live Oak Theatre, 1301 Shattuck, Berk. \$5, 528-5620.

'Glengarry Glen Ross': Stage, film and television star Peter Falk makes his SF stage debut in David Mamet's Pulitzer Prize-winning comedy about the real estate business. Falk is supported by Tony Awardwinner Joe Mantegna. The production is staged by Gregory Misher, the director of the original production and the artistic director of the Lincoln Center Theatre Company in New York. Plays Tues.-Thurs. at 8 pm; Fri. and Sat. at 8:30 pm, and Sun. at 3 pm. **Through Nov. 24**, Curran Theatre, 455 Geary, SF. \$11-\$30, 673-4400.

'Working': Tale Spinners presents a "tough and touching" musical based on the oral histories collected by cigar-smoking Chicago talk show host Studs Terkel in his book about American workers. Plays Fri. and Sat. at 8 pm and Sun. at 2 pm. **Through Nov. 24**, SF Repertory Theatre, 4147 19th St. SF. \$8, \$5 union members and seniors, 776-8470.

'State Without Grace': The Asian American Theatre Company presents a drama about three generations of women in a Filipino family struggling to establish their identity. Plays Thurs.-Sat. at 8 pm and Sun. at 3 and 7 pm. **Through Nov. 24**, People's Coalition Theatre, Fort Mason, Building B, SF. 776-8999.

'The Case of the Purloined Sterling': One Act Theatre Company opens its new Lunchtime Theatre series

with Anita Merzell's comedy about "the only '40s detective who ever dated Clark Gable." Plays Wed. and Thurs. at noon through **Nov. 27**, One Act Theatre Company, 430 Mason, SF. \$5, 421-6162.

'In The Belly of the Beast': Richard E.T. White directs an adaptation of Jack Abbott's book about his life behind bars. The play, adapted from the book by Richard Adan and subsequently by Robert Woodruff, stars Tony Amendola. Plays Tues.-Sat. at 8 pm and Sun. at 2 and 7 pm with additional matinees Thurs/7, Thurs/14 and Thurs/21 at 2 pm. **Through Dec. 1**, Berkeley Repertory Theatre, 2025 Addison, Berk. \$13-\$16, 845-4700.

'Dream Man' and 'Bathroom Benediction': Two plays about the darker side of gay life. *Dream Man* takes a look at who does the talking on the other end of the phone-sex line; *Bathroom Benediction* concerns the sobering up of a carousing bartender. Both one-acts are by James Carroll Pickett. Plays Thurs.-Sun. at 8:30 pm. **Through Dec. 1**, Theatre Rhinoceros, 2926 16th St., room 9, SF. \$8, 861-5079.

'My One and Only': Lucie Arnaz and Tommy Tune star in the traveling production of the Broadway Gershwin musical about a barnstorming flying ace who falls in love with a star of a 1920s aquadance. The musical, staged and choreographed by Tommy Tune and Tommie Walsh, won three Tony Awards, two for choreography and one for best actor (Tune). Plays Tues.-Thurs. at 8 pm; Fri. and Sat. at 8:30 pm; Wed. and Sat. at 2:30 pm and Sun. at 3 pm. **Through Dec. 1**, Golden Gate Theatre, 25 Taylor, SF. \$13-\$35, 441-0919.

'Cold Storage': Joy Carlin directs the season-opening production at the Berkeley Jewish Theatre. *Cold Storage*, Ronald Ribman's award-winning comedy, focuses on the relationship of two men forming an unbreakable bond of friendship. Plays Thurs. and Sat. at 8 pm and Sun. at 2:30 and 7:30 pm. **Through Dec. 8**, Berkeley Jewish Theatre, 1414 Walnut, Berk. \$9-\$10, \$7 students and seniors, 849-0498.

'Benny Monroe Cagney — A Tribute': Eddie Carroll (as Jack Benny), Geri Petchel (as Marilyn Monroe) and Christopher Weeks (as James Cagney) offer an evening of tribute to the three show business greats. Dinner is served before most performances. Plays Tues.-Sun. at 8 pm (dinner at 6 pm) with Wed. and Sun. matinee at 2 pm (curtain). **Open-ended**, Music Hall Theatre, 931 Larkin, SF. \$14-\$16.50 (show only); \$20-\$30 (dinner and show), 776-8996.

'Beach Blanket Babylon's Makin' Whoopie': Extravagant hats and silly songs are the outstanding features of this very-long-running musical cabaret. Changes in character, song and title revive the show every few months. Plays Wed.-Sat. at 8 pm, with additional shows Fri. and Sat. at 10:30 pm, and Sun. at 3 and 7:30 pm. **Open-ended**, Club Fugazi, 678 Green, SF. \$12-\$16, 421-4222.

'Greater Tuna': Ed Howard directs the third return performance of the comedy written by Jaston Williams, Joe Sears and Ed Howard. Michael Jeter and Ron Lee Savin, the two-man cast, portray 20 characters in this story of a day in the life of Tuna, Texas. Plays Fri. at 8 pm and Sat. and Sun. at 2:30 and 8 pm. **Open-ended**, Alcazar Theatre, 650 Geary, SF. \$15-\$21, 771-6900.

CLOSING

'Blood Knot': Andrea Gordon directs Athol Fugard's play about two South African half-brothers, one black, one colored, who inhabit close quarters in an urban ghetto. Tony Haney and Will Huddleston perform the lead roles. Plays Thurs.-Sat. at 8 pm. **Through Nov. 2**, Addison Stage Company, 1111 Addison, Berk. \$5-\$6.50, 548-7603.

'Blackouts': Joe Capetta and Alan Herman direct a new comedy that pokes fun at urban life and relationships in the Eighties. Plays Fri. and Sat. at 8:30 pm. **Through Nov. 2**, Zephyr Theatre, 595 Mission, SF. \$7, 626-6825.

'Sweet Charity': Bob Fosse conceived, staged and choreographed the original Broadway — Cy Coleman/Dorothy Fields/Neil Simon — hit about Charity Hope Valentine, the "dance hall hostess with a heart-of-gold." Fosse "supervised" this new touring production, which features *Fame* television star Debbie Allen. Plays Tues.-Thurs. at 8 pm, Fri. and Sat. at 2:30 and 8 pm and Sun. at 3 pm. **Through Nov. 2**, Orpheum Theatre, 1192 Market, SF. \$13-\$35, 474-3800.

'True Blues': Rainbow Theatre Company presents Philip Reed's play illuminating "the abstract truths of police matter." Plays Fri. and Sat. at 9 pm. **Through Nov. 2**, Blue Bear School of Music, Building O, 2nd floor, Fort Mason, Marina and Buchanan, SF. \$8, \$7 advance; \$6 seniors and students, 751-4864.

'Female Transport': Kristen Reinhardt directs a "brutal, detailed and humorous" account of six female convicts transported to Australia in early 19th century. Plays Thurs.-Sat. at 8 pm. **Through Nov. 2**, Buriel Clay Memorial Theater, 762 Fulton, SF. \$7, \$6.50 advance, 552-5514.

'Of George I Sing': Pamela Brooks opens an evening cabaret collection of music by George Gershwin. Bob Bendorff accompanies on the piano. Plays daily at 8:30 pm with late show Sat. at 10:30 pm. **Through Nov. 3**, Mason Street, 340 Mason, SF. \$12.50-\$15, 981-3535.

SHORT RUNS

'Zoo Story': Wendy Wells Turpin directs Edward Albee's story of two men struggling to communicate and understand

themselves and the nature of the love and hate between them. **Fri/1 and Sat/2** at 8 pm, Blake Street Hawkeyes Studio, 2019 Blake St., Berk. \$3.50, 526-4377.

'Dark Side of the Moon': Mexican playwright Juan Jacobo Hernandez performs in his one act play based on a true story of a drag queen named Zona Rosa. Mario Rivas, lead vocalist and composer with Mexico City's progressive rock band MCC, provides musical accompaniment. **Fri/1-Sun/3** at 8 pm, Valencia Rose, 766 Valencia, SF. \$7, 863-3863.

'Renegade Vision': "Nightcap," a late-hour stage series, presents a sampler of abstract theater forms by Cherylene Lee, Mark Jue and Hiroshi Kashiwagi. Produced by /ai Chow. **Sat/2** at 10:20 pm, People's Theater Coalition, Fort Mason, Building B, Marina and Buchanan, SF. \$3, \$2 (with State of Grace ticket stub), 776-8999.

'Duck's Breath Mystery Theatre': The renowned comedy troupe offers its latest array of absurdities, including performances by Ian Shoales, Or Science and Congo Bob. **Sat/2** at 8:30 pm, Julia Morgan Theatre, 2640 College, Berk. \$8-\$9, 548-7234.

'Homage to Ezra Pound on His Century': The Noh Theater presents a journey through the *Cantos* of Ezra Pound. Music is provided by the Troubadours. **Sat/2** at 8 pm, Pacific Lutheran Theological Seminary, Sawyer Hall, 2270 Marin, Berk. \$5, 681-0560. Thurs/7 at 8 pm, New College of California, Newspace Gallery, 760 Valencia, SF. 863-3027.

'To Kill A Mockingbird': Ed Hastings directs the SF Repertory theatre in a stage adaptation about racial tensions in a small Southern town. **Sat/2** at 2:30 pm, **Mon/4 and Tues/5** at 8 pm, SF Repertory Theatre, 4147 19th St., SF. \$6, 776-4720.

'Midnight Mass': The Playwright's Center presents a staged reading of Vincent Viaggio's fast-paced thriller about the underworld. **Tues/5** at 8 pm, People's Theatre, 595 Mission, SF. \$2, 775-8375.

'Art or Entertainment': Performance Artist Frank Moore, who recently received a National Endowment Grant for his experimental theater work, offers a live dance, music and video, plus "some real art, by God." **Thurs/7** at 7 pm, UC Berkeley, Owinelle Hall, room 125, near Telegraph and Bancroft, Berk. Free, 642-3065.

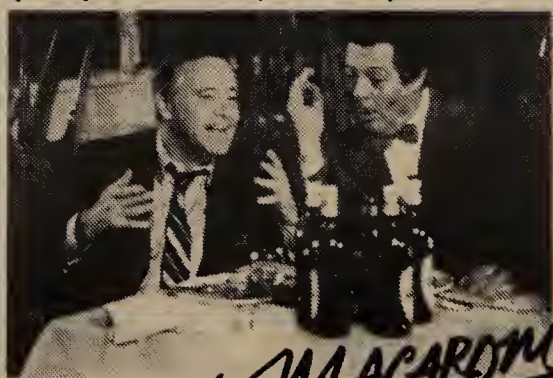
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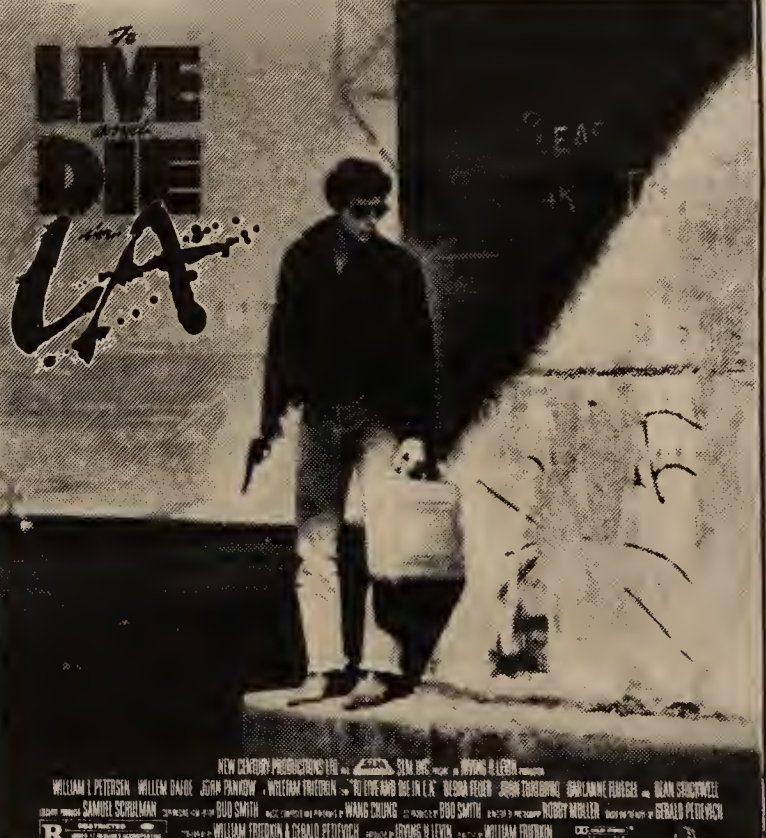
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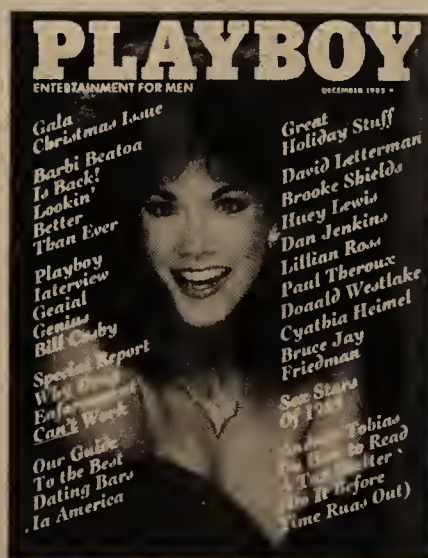
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